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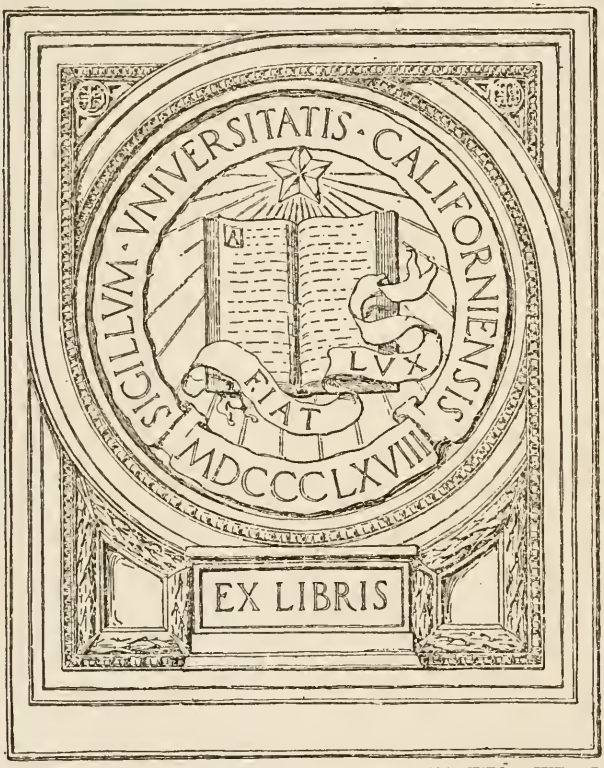

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Rev. J. J. Phelan, Ph.D.

MOTION PICTURES

AS

A PHASE

OF

COMMERCIALIZED AMUSEMENT

IN TOLEDO, OHIO

By Rev. J. J. Phelan, M. A., Ph. D.

Author of "Studies in Commercialized Amusements in Toledo, O."—"Science and Immortality"—"The Ideal Church"—"The Gospel of Social Reconstruction". "Pool, Billiards and Bowling"—"The Saloon."

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John J. Phelan
Toledo, O.

UNIV. OF
CALIFORNIA

TO MY WIFE

411328

"Suffer the **Litte Ones** to come unto **Me**, and forbid them not, * * *" "Take heed that ye **Despise Not** one of these little ones."—Jesus.

"I am one of those who believe that the **real** will never find an irremovable basis till it rests on the **ideal.**"—James Russell Lowell.

"When the fight begins within himself a man's worth something. God stoops o'er his head, Satan looks up between his feet—both tug * * * the soul awakens and grows."—Browning.

Table of Contents

Foreword 8- 9
Introduction 10-13

SECTION ONE.

Physical Features.

1. Number of Picture Houses..... 15-19
2. Site and Location 19-20
   (a) Proximity to Dance Halls..... 20
   (b) Proximity to Rooming Houses..... 20-21
   (c) Proximity to Saloons..... 21-22
3. Ownership of Business..... 22
4. Seats and Seating Capacity..... 23
5. Sanitary Conditions 23-24
6. Fire Conditions 25-27
7. The "Movies" as an Industry..... 27-29
   (1) Approximate Value Buildings and Sites 29
   (2) Approximate Rental Fee of Buildings 29
   (3) Approximate Cost of Equipment..... 30-34
      (a) Machines 30
      (b) Curtains 30
      (c) Reels of Tickets..... 30-31
      (d) Film Service 31
      (e) Cost of Orchestra and Music.... 32
      (f) Number and Salaries of Employees 32-33
      (g) Cost of Advertising 33-34
8. Approximate Cost of Lighting, Heating, Taxes 34-36
   (1) Lighting 34-35
   (2) Heating 35
   (3) Taxes 35-36
9. Attendance 36-41
   (1) Proportion of Adults and Children.... 36-38

(2) Admission Fees 39-40
(3) The "Typical Show"..... 40
10. A. Approximate Investment 41-42
B. Approximate Operating Expenses 41
C. Approximate Revenue 42
Questions, Methods and Investigations..... 43-45

SECTION TWO.

MENTAL EFFECTS AND EDUCATIONAL SIGNIFICANCE.

A. Public School Surveys..... 49-56
(1) Toledo School Survey..... 49-51
(2) Providence School Survey..... 51-52
(3) Cleveland School Survey..... 53
(4-5) Portland, Ore., School Survey..... 53-55
(6) San Francisco School Survey..... 55-56
(7) Recreation—An Aid to Citizenship.... 56-63
B. Censorship .....
(1) The Ohio Board of Censors..... 64-66
(2) The National Board of Reviews..... 67-71
(3) Local Censorship 71-73
(4) Educational Films 73-100
Questions, Methods and Investigations.....101-103

SECTION THREE.

THE MORAL AND SOCIAL EFFECTS OF THE MOVIES.

1. The Advantages of the Movies.....107-111
2. The Disadvantages of the Movies.....111-113
3. Local Observations 113-117
4. Complexity of the Problem.....117-120
5. A Proposed Solution.....120-122
6. What They Did in Portland, Ore.....122-138
7. A Question in Ethics.....138-139
8. Caricaturing of Ministry.....139-142
9. Literature on Value of Supervised Play.....142-144
Questions, Methods and Investigations.....146-148

SECTION FOUR.

NON-COMMERCIALIZED AMUSEMENTS AND COMMUNITY WORK AMONG THE YOUNG.

1. The Art Museum of Toledo.....151-156
2. The Catholic Community House.....156-160
3. Story Hours at Toledo Libraries.....160-166
4. Program for Boys at Y. M. C. A.....166-169
5. The Boy Scout Movement.....169-174
6. Daily Vacation Bible Schools.....175-177
7. Toledo's Parks and Playgrounds.....179-195
8. North End Settlement and Y. W. C. A.....196-202
9. Workers and Fighters.....205-208

Questions and Exercises for Advanced Social Students 209-211

SECTION FIVE.

APPENDICES.

Exhibit I.—A Selected Biography.....216-219
Exhibit II.—Censorship of Pictures in Ohio.....220-225
Exhibit III.—Article by Chairman Williams 226-231
Exhibit IV.—List of Incorporated Companies.....231-233
Exhibit V.—Proposed Federal Commission.....234-235
Exhibit VI.—Owners, Managers, Employees, Etc..236-237
Exhibit VII.—A Questionaire for Schools.....238-240
Exhibit VIII.—Inoperative Laws—Why? 241-243
Exhibit IX.—The Local Option Movement.....244-250
Exhibit X.—Ordinance Defining "Misdemeanors".. 250
Exhibit XI.—Schedule for Survey.....251-252
Exhibit XII.—Questionnaire on Play and Recreation 253-256
Exhibia XIII.—Motion Pictures in East Toledo...257-259
Exhibit XIV.—Movies for Social Workers.....259-264
Exhibit XV.—Testimony of Juvenile Court.....265-268
Exhibit XVI.—United Artists' Corporation.....282-287
Exhibit XVII.—Questionnaire on Juvenile Standards 288-290
Exhibit XVIII.—Social Hygiene Legislation.....291-292

FOREWORD.

The writer is not opposed to Motion Pictures as a form of amusement. Pictures are possessed of infinite social and economic power and are capable of unlimited moral and educational worth. Hundreds of thousands each day secure their chief impressions of life, ethics, religion and morality thru the "movies."

Whether these impressions are beneficial—it is the special privilege of the mature and discriminating to judge. We surely cherish no desire to create standards of amusement for those best able to judge for themselves.

There is a large class, however, who do not exercise this nicely "discriminating" preference. In the cases when they would—they are handicapped by what is offered them. Statistics reveal that there are many who feed their nature upon the abnormal, distorted, suggestive and far too often, vicious things of life.

Students of social science are in quite general agreement as to the necessity of community control of public commercialized amusements. It has been deemed necessary to place the motion picture industry under limited control in several States, and there is considerable agitation as to the necessity of a Federal Board of Censors for a more complete National control.

The social mind also is beginning to take notice of the great number of Juvenile Court cases: the newspaper reports concerning police arrests,

and the testimony of educators who deal with the young—as regards the increase of Juvenile delinquency. A prolific cause is the excessive and non-discriminating patronage of picture houses.

It is poor policy, both moral and economic, for a community to allow its children to be filled with suggestions of filth and evil and then pay for it. Parents particularly must know that to tolerate or allow agencies to emphasize the dramatic value of the passions is a serious proposition. The "stress and strain" period of the adolescent child is most acute. Are we making the transition constructive or destructive?

The bed-room and lingerie style of drama are not constructive. Moving pictures with plots and themes fit only for a clinic cannot be tolerated in a democracy where children have a chance for growth and nurture. Our courts are practically crowded with a host of prematurely old—yet young persons in years. The placing of premiums on domestic infelicity denouments do not minimize the number of divorce cases, nor keep down the expense of operating police courts, infirmaries, hospitals and sanitariums.

We may excuse our responsibility toward the weaker members of society by graciously placing them in corrective and charitable institutions after they have "gone wrong," and cease all further care and thought of them, or, we may attempt by community measures and the exercise of a Christian-social consciousness to check this increase of juvenile and adult delinquency at its source.

INTRODUCTION.

PURPOSE.

The Spirit of the Study

This treatise is not intended to be a sentimental defense nor a vitriolic attack upon the Motion Picture industry of Toledo. The primary purpose is to gather all available social data and allow the reader to make his own interpretation. Like many other persons, we have little sympathy with the criticism of the average "paid" reformer, the insipid vaporings of obsessed enthusiasts, or, the subtle machinations of professional politicians. Social problems demand the same careful treatment which the surgeon must give his patient—a treatment marked by accuracy, calmness, dispassionateness and scientific technique.

The Necessity of Community Survey

To those therefore, who desire mere homily, discourse or sensational statements, this study will not function. We hold it to be a self-evident truth, that in the work of **Community Service** and creation of democratic social ideals, there is one indispensable requisite which must precede all altruistic work: **We must know the**

Community in which we live. Knowledge of social conditions in the average community is generally derived from three sources: the newspaper reporter in his "write-up" of news items; the information imparted by charitable and religious organizations in their periodic and spasmodic appeal for "funds," and the community study or social survey based on personal investigation and proper classification of data. The latter method is the only reliable one by which we can ascertain the educational significance of those social factors and forces which make or mar our fellow-citizens. Therefore, as in the previous studies of Commercialized Amusements in Toledo, a social survey is deemed necessary.

It is willingly conceded that a few individuals may have a good general knowledge of their community, but to no person or group is it given to know the specific facts relating to his community without intensive work and the possession of "first-hand" knowledge. The purpose of this survey, therefore, is four-fold: **To ascertain reliable sources for dependable data; to secure the data; to present the data to the public in some standardized form; to suggest reasonable methods for possible community action.**

METHODS

Schedule of Questions A schedule of the proposed survey was first prepared (see Exhibit XI). This was used in collecting and classifying the data collected. The names and addresses

of all the picture houses at present, or recently in the business was secured from the City Department of Building Inspection. A personal visit was then made to each house. This covered a period of nearly two years (1918-19). In this way, data was collected, filed or revised from time to time as the information warranted. The number of houses actively operating, as also the number which have suspended business, either temporarily or permanently, was ascertained.

The "Easier" Way

There is another method which offers itself as a possible alternative and with far less expenditure of time, namely, the securing of sensational data from lurid picture posters which can be seen outside of the average picture show house; the reading of pessimistic literature exclusively, which decry most bitterly the "crime of the movies," and the listening to extreme and irresponsible criticism which is resorted to in many cases, as an artifice to stir only the emotions. Such "camouflage" methods, however, can produce only the most superficial results. We determined, therefore, to enter the study with an open and unprejudiced mind. Accordingly, the data was collected from the following sources:

Sources of Data

Personal visitation of the fifty-eight places of business.

Access to State and Government records.

Interviews with City officials.

Access to local newspaper files.

Interviews with Motion Picture authorities.

Access to Lucas County tax records.

Interviews with educational leaders.

Interviews with Juvenile Court officials.

Interviews with moral and religious forces of the City.

Access to City and telephone directories.

Access to current and standard literature on the subject.

Physical Features

I. THE NUMBER OF MOTION PICTURE HOUSES IN TOLEDO

Relative Uniformity

In spite of the fact that the population has increased thirty per cent, or more, during the past five years, the number of picture houses is marked by a relative uniformity. The greater number, 66, was in the year 1914. The number decreased to 60 houses in 1915; in 1916 the number was 50. In 1917 there were 48 theatres and motion picture houses actively operating in the City. At the close of 1918, and the beginning of 1919, there are 58[1] places inspected by the City Department of Public Buildings, which are equipped for possible exhibition of motion pictures. Of this number, however, only 42[2] are active operating houses: ten houses have recently suspended business; while six others, although equipped, are used primarily for other amusement purposes. On June 1, 1919, there were 49 theatre and motion picture houses licensed by the City and Federal Governments.

Three others are planned for a near future and are as follows:

TOLEDO TO GET A COSTLY NEW PICTURE HOUSE.

Pantheon Theatre Company Incorporates and Takes Over Kaiserhof Cafe.

HAS ONE HUNDRED THOUSAND DOLLARS CAPITAL.

New Theatre to Be One of the Finest in Country; Will Seat 1,200.

Incorporation of the Pantheon Theater Co. with a capital stock of $100,000 assures Toledo the erection of one of the finest motion picture houses in the country.

The new company has taken over the property formerly occupied by the Kaiserhof cafe.

The exterior of the building will be glazed terra cotta.

A large foyer, which will accommodate more than 300, will be utilized as a dance hall on special occasions, and the dances may be made a regular feature of the program. Back of the lobby will be a large reception and music room, elaborately furnished, where concerts may be held.

The stage will be 18 feet in depth. The proscenium will measure 30 feet and there will be an elaborate equipment of built-in sets and scenery for special features.

Elaborate simplicity is designated as the keynote of the decorations which will make the new house one of the most beautiful in this part of the country.

There will be no balcony, but the theatre will have a seating capacity of 1,200. A $25,000 Hope Jones organ will be installed.

A large canopy will be built over the street and there will be a double ticket window. A new lighting system, on the order of the "flood light," will be used.

Rest rooms, a private projection room and dressing rooms for the ushers and performers will be located in the basement. A play room for children will also be down stairs.

H. C. Horater, John Kumler and John J. Gardiner are the incorporators of the new company. Horater, who is manager, secretary and treasurer of the Alhambra theatre, will continue as managing director of both companies. Gardiner is president of the Alhambra Co.

The Alhambra theatre was built eight years ago.

Four years ago Horater took the active management and with a policy of showing only the best pictures has made it one of the best known motion picture houses in the country. The most promising features procurable in motion pictures have been secured for exhibition at the new house during the coming year.—The Times, July 3, 1919.

NEW MOVIE HOUSE.

The construction of a $60,000 three-story brick moving picture building on Lagrange street, near Central avenue, will be started July 1, according to Walter L. Grudzinski, of the county clerk's office.—The News-Bee, April 2, 1919.

SITE LEASED FOR $300,000 THEATRE HERE

New York Interests Take Arcade Property for Motion Picture and Vaudeville Bills.

The Sun & James Amusement Co., New York, has leased the property now occupied by the Arcade theatre, St. Clair and Jackson streets, and will construct a $300,000 theatre building.

The deal was closed Monday, through Thomas Davies, of the Thomas Davies Realty Co. The building, it is expected, will seat 3,000. It probably will be used for both vaudeville and moving pictures.

Ready January 1.

The building will be 90 by 170 feet, brick and concrete.

Work in tearing down the old Arcade theatre building already has been commenced and it is planned to have the new theatre ready for opening January 1.

Mrs. Nettie Poe Ketcham, New York, owns

the Arcade theatre building and property. The Sun & James Co. lease is for 99 years.

Office Space Later.

Gus Sun operates a theatre in Springfield, O., and W. M. James, a former Toledo man, owns the Broadway theatre in Columbus. Other theatrical men are said to be interested also.

The new theatre auditorium will be built back from the street and it is planned later to build a large office building surrounding it and facing on St. Clair and Jackson streets.—The Blade, July 14, 1919.

The slight fluctuation in number is undoubtedly due to the competition of larger and more centrally located houses, especially, as these are able to offer stronger attractions. Again, nearly all of the theatres and amusement places are offering pictures in connection with their regular "shows." Many of the smaller houses, however, have not disposed of their apparatus, although at present inactive in the business. The impression derived therefore is that they are looking forward to a possible reopening in the near future (see Exhibit VI for a complete classified list of picture houses.)

2. SITE AND LOCATION

Middle of Block

Forty-eight, or 82.7 per cent of the picture houses are located near or within the **Middle** of the block. The remaining ten, or 17.3 per cent, are located on street corners, which permit of a fair ventilation

from three sides. The buildings situated within the block, however, permit of ventilation from only two sides—the front and rear. Twelve of the houses have provision for both gallery and floor accommodations.

(a) Proximity to Dance Halls

"Invitation" Dances

It is noted that many of the clubs, society and labor halls are used for both public and private dances, in addition to the four dancing academies of the city. Strong inducement is made to the public to patronize many of these dances, even though termed "invitation" dances. Fifty-four rooms used for dancing purposes were noticed in the neighborhood of the picture houses—principally in the downtown district. From personal observation, it was noted that a hasty and promiscuous acquaintance is often made at the picture shows which later develops in patronage of these dances.

(b) Proximity to Rooming House

The "Rooming House" Problem

Toledo has many rooming houses. These are largely occupied by unmarried young men and women who work in the various local industries. Many of these young people come from out-of-town and are away from the restraining and re-

[1]The Grand Theatre, Swayne Field, the Terminal, the Coliseum, the Newsboys Auditorium, the Palace.

[2]There are no theatres outside of the vaudville and burlesque house, which offer legitimate high-class drama. An attempt is being made to bring in star play companies. At the time of publication, the Auditorium play house offers drama.

fining influences of the established home. The moral dangers, therefore, are extremely acute, especially as the City has no organized Community centers, Field houses or City recreation centers. Honorable mention is here made of the excellent work of the Y. W. C. A. and the Y. M. C. A. in the providing of play facilities and group gatherings in their well-equipped plants, but, as is too often the case, the persons who ought to be under the influence of these splendid organizations—are "outside the fold." Consequently, "cheap" popular shows—in all that the name implies, and the many unsupervised and commercialized forms of amusement are greatly patronized. It is estimated that at least 20,000 young persons live in the 300 rooming houses which are located within walking distance of the picture houses. An authority in the business[3], states that "the larger part of these persons attend two or three times a week, and a considerable number, nearly every night in the week and Sundays."

(c) Proximity to Saloons

"Like Begets Like"

There are 408 saloons in Toledo (April 28). Over one-third of these are situated in or near the Sixth Ward—the downtown section, where the larger and greater patronized shows are operated. Saloons are strategically located (seven in one block) where both the young and old assemble. A previous study of the liquor industry (by the writer), revealed a large number of young persons as

patrons in the saloons which are located in the neighborhood of picture houses and theatres. Subtle suggestions, due to the vivid portrayal of the underworld life, vampire life, sex problems and exhibition of the scantly clad, together with stirring scenes of "shooting" and "stabbing"—necessarily make for added stimulation and resort to the "drink." There are at least six houses in the City which seemingly make a specialty of picturing the lurid in their bill posters, in addition to the many suggestive and questionable phases of life in the pictures. Many young people are seen to meet, apparently on short acquaintance, and, after the evening shows, frequent cabarets to "eat," "sport," listen to "jazz" music and often indulge in liquor.

3. OWNERSHIP OF MOTION PICTURE INDUSTRY

Many are Leased

There is a difference between the ownership of the business and the ownership of the buildings. This distinction makes it difficult to identify ownership of the industry alone. It is estimated, however, that not more than eight companies own the buildings in which the pictures are exhibited. Of the fifty-eight places, 38, or 66 per cent, are owned by individuals, of which 30, or 52 per cent, are men, and 8, or 14 per cent, are women. The balance, 20, or 34 per cent, are operated exclusively by **Amusement Companies.** Three houses[3], the Metro, Empress and Regent are operated by one company.

[3]a100 Picture House Manager.

4. SEATS AND SEATING CAPACITY

Number of Seats

The seating capacity of the fifty-eight houses is 47,997 seats—a general average of 827 seats to a house. Fifteen places, however, or more than one-fourth, have a seating capacity of 31,488, or more than 66 per cent of the whole number. The remaining forty-three houses have the balance of 16,509 seats—an average of 266 seats each. In nearly every house stationary chairs or seats are used, and narrow, uncomfortable accommodations, both as to seats and floor spaces is tolerated by the pleasure-seeking patron. The general dangers, due to close seating, are as follows:

General Dangers

Promiscuous mingling with undesirables (moral.)

Physical contact with the unclean (physical.)

Inhaling of disease germs and offensive odors (sanitary.)

Possibility of theft and personal insult (social.)

5. SANITARY CONDITIONS

Specific Dangers

He who enters the average picture house in Toledo, is seldom favorably impressed with the sanitary conditions. The ventilation is entirely inadequate—the air being stagnant and contaminated with offensive odors, particularly after the second audience comes in. This is largely due to the following factors:

The location of the playhouse itself, which is

usually within the middle of a block, thus permitting the ingress of a comparatively limited amount of fresh air, and then only at the front or rear.

Uncleanness, due to lack of daylight—the darkness of the room making it impossible to detect with the naked eye the exact condition of either the seats or floor.

Inadequate ventilating system, and, in rare cases when provided, characterized by slovenly inattention.

Prevalence of bacteria germs and dry dust—caused largely by the heat of picture machines, poor ventilation, stamping feet and expectoration of tobacco juice.

Odors from garments and persons of mixed patronage.

Insufficient, and in many cases, inefficient janitor service.

A critical analysis of Toledo's playhouses, made by the City Division of Inspection, reveals the following conditions:

Good	25, or 50 per cent
Fair	20, or 40 per cent
Poor	4, or 8 per cent

Contrary to the usual belief, the larger houses have poorer ventilation and sanitation than the smaller—due largely to greater patronage and congestion.

6. FIRE CONDITIONS

Fire Risks

The protection of human life is a matter of community concern. What is the status of fire conditions in the playhouses of Toledo? It is necessary to consider many of the factors which make for or against fire hazard. These consist of:

Nature and number of picture machine booths.

Number of places wired and lighted by electricity.

Number of fire extinguishers.

Nature and number of heating apparatus.

Number of fire exits.

Other Factors

Darkness, excessive overcrowding and mechanical construction of buildings and seats are matters to be considered in fire risk. Because of the nature of the business, it is extremely difficult to check up these important items. Consequently, many of the factors usually are overlooked. The defects also are quite characteristic of many auditoriums where groups assemble, and, as noted in this particular form of industry, make the problem all the more acute. The thoughtful, therefore, must be impressed with the great privileges accorded purveyors of public unsupervised amusement.

The Machine Booth

The construction of the picture booth is a most vital factor, if not the greatest—that concerns fire risk. The heat generated by these machines is so great at times as to make it necessary for the operator

to take periodic spells of relief. It is a matter of standing credit to the industry, as also to the requirement of stringent fire laws,—that fires, due to negligence, incompetence and faulty mechanical construction have been greatly reduced. Toledo has been singularly fortunate in having a small number of fires in the picture houses (possibly six) in the last three years. Of 49 booths examined, the following conditions are observed:

Construction of Booths

Booths made entirely of metal	39
Booths metal-lined only	3
Booths made of plaster and metal	4
Booths made of concrete	3
	49

Number of Fire Extinguishers

240

Number Wired by Electricity

(Condition)

Good	34
Fair	10
Poor	5
	49

Nature and Number of Heating Apparatus.

One hundred and six heating connections in 58 places of exits.

Heated by gas stoves	53
Heated by steam	18
Heated by hot water	18
Heated by gas floor furnace	8
Heated by coal stoves	6
Heated by combination (hot air and steam)	3
Total	106

Number of Exits—261

General average, 5½ exits to a theatre.

Specific average—three exits to a theatre—as several have an unusual large number of exits which is not characteristic of the rest.

Fire Conditions

Good	22
Fair	22
Poor	5
	49

7. THE "MOVIES" AS AN INDUSTRY IN TOLEDO

Sources of Information

An attempt was made to ascertain the amount of money represented in the entire motion picture business of Toledo. Information is not easily obtainable. However, several sources purporting to be authorities were consulted:

Film Companies (Four in Toledo.)
Real Estate Agencies.
Managers of Motion Picture Houses.

Lucas County Tax Office.
Newspaper Files.
Insurance Offices.

Lack of Agreement

The task of arriving at "final and unalterable" figures, in order to represent the total investment, profits and losses of the picture industry is no small task. Some of the difficulties are as follows:

1. The evident lack of agreement and knowledge of the business as a whole—by the majority of those engaged.
2. The extreme cautiousness of those who, although qualified to know, yet withhold said information.
3. The variety of types of operating houses, some running on "part" and others "full" time.
4. The extreme individualism of each house nearly every one being quite independent in itself.
5. The lack of a clearing-house where such information is usually available.
6. The lack of "stock" and market quotations of Toledo's playhouses.
7. The marked fluctuation of the business, due to:
   (a) Health restrictions, affecting hours and type of patronage.
   (b) Different schedules, regarding wages and salaries of employees, rental of films and buildings.

Difficulties, however, did not deter us from making an "approximate" estimate—based on the best available information in the City.

1. APPROXIMATE VALUES OF BUILDINGS AND LAND SITES

Market Valuation

A detailed classification of the market value of each of the fifty-eight buildings in which the pictures are exhibited, show a total valuation of over six millions ($6,200,000.00). A large number, 20, are located in the Sixth Ward, where property and land values are very high. Imposing buildings and accessible locations characterize many of these places.

2. APPROXIMATE RENTAL FEE OF BUILDINGS

Leases

A representative Real Estate agency which has data concerning the rental fees of many of the large downtown theatres, states that "at least $154,000 is paid in rental fees alone by fourteen picture houses." Several of these rent from $8,000 to $15,000 a year, and for a period of five or more years. Owners have incurred considerable expense of making extensive repairs to at least, three theatres. This amounts to $64,000, $50,000 and $18,000, **or a total of $132,000.00 in repairs alone.** Rental for the thirty-four remaining places amounts to $96,000 a year—or a grand total of $250,000.

3. APPROXIMATE COST OF EQUIPMENT

(a) Machines

Inventive Skill

The evolution of the motion picture bespeaks wonders in technical skill. The oldest type placed on the market was invented by Edison, and was extremely crude and even dangerous to handle. The film had a run of one and two reels and was reeled from a burlap case or a crackerbox. At present two motor-driven projectors are used, and while one roll is being completed, another is "cut" in. The machines represent a total outlay of at least $35,000. [4]Many of the houses carry two or more machines to meet a possible emergency. Each machine costs from $200 to $2,000.

(b) Curtains or Screens

The New Type

Instead of the old cloth sheets, curtains are now made of two types, the best of which is a ground plate-glass mirror, or a heavy cloth covered with a metallic preparation of gold—the purpose being to absorb some of the light rays from the arc lights. An estimate of $6,000 is given as the cost of the picture curtains.

(c) Reels of Tickets

A reel is said to contain 2,500 tickets and costs $2.30 [5]each.

A daily attendance of 45,000 persons requires

[4]Local supply house.
[5]Local supply house.

eighteen rolls of tickets—a total of $41.40 a day, or $21,528 spent in "pasteboards" alone each year.

(d) Film Service

Two-thirds Distance to Detroit

Films are rented from the various exchanges, and cost from $200 to $2,000 a week for each house. A conservative estimate places the total film rentals per week at $8,000, or $416,000 a year.

In many cases the films are "booked" weeks and months in advance. The fee for single reels range from $25 to $1,500 a week[6]. The maximum fee is for a "first-run" exhibition, operated in a downtown district and in a popular playhouse. The high price is generally placed on popular films of the Fairbanks, Chaplin or Pickford type and include a seven or eight-reel film. Two years ago it was the custom for cities larger than Toledo to pay $5,000 or $10,000 for the same film as shown here. The large picture-producing companies reserved the privilege to levy a charge according to the demands and resources of the district. Before the government caused many of these "trust" combinations to dissolve, the cities were graded according to "zones."

The average picture house uses six reels daily. As each film has 1,000 feet of picture, the 45 houses display 270,000 feet of film each day—a distance of **forty-five miles and equal to two-thirds of the distance to Detroit, Michigan!** A few houses use as many as twelve reels on certain days.

(e) Cost of Orchestra and Music

The Seductive Charm

Until a few months ago four houses employed the services of orchestra and high-salaried organist. Thirty members were connected with the orchestras and received a Union wage of thirty-three dollars a week, or $51,480 per year.[7] In three of these theatres organists were also employed who received from $66 to $75 in wage each week—a total of $10,920 a year. With thirty other piano players receiving $20 a week, or $30,000 a year, the total wages of musicians a year amounts to $92,400. Toledo's playhouses have five exceptionally fine organs—a total value of $50,000. Organs have now in fact supplanted the orchestras in all but two of the motion picture houses. It is estimated that there are forty automatic pianos and organs in the remaining houses. At $2,000 each, this item represents $80,000.

(f) Number and Salaries of Employees

An Important Item

Employees of the theatres include ticket sellers, ushers, general cleaners and attendants. There are 508 employees—304 of them are males, and 204 females. An average wage of $15 a week equals a total weekly payroll of $7,620, or a total payroll of $396,240 for the year.

[6]A local manager.

[7]A member of Musician's Union. The Toledo Musician's Union had a membership of 440 (Dec. 11. 1918.)

The Motion Picture Operators' Union (before the war) had a membership of thirty-five members.[8] These were each paid from $18 to $35 a week—a total of $875 a week and a yearly total of $45,500.

There are four[9] Film Exchanges in the city:

The General Film Exchange Co., 107 Chamber of Commerce Building.

The Universal Film Exchange Co., Huron and Jackson Sts.

The Peerless Film Exchange and Supply House, 406 Ohio Building.

The Community Film Exchange Co., 524 Madison Ave.

These employ from ten to fifteen persons, and have a possible pay-roll of $17,000 a year, which, together with office rentals of $6,000, equal a yearly total of $23,000 expense.

(g) Cost of Advertising

Mediums of Advertising

He who scans the advertisements of the picture houses must be impressed with the vast amount that is spent each week for "ads." The usual mediums are given in the order of their importance: NEWSPAPERS, SIGNS ON PLACES OF BUSINESS, BILLBOARDS, HANDBILLS and POSTERS. Advertising is largely a commercial commodity, therefore, a reasonable estimate is possible. Toledo has three large "dailies" and eight or more smaller publications with advertising space for the

"movies." A recent edition (October 5, 1918) had ten pages devoted exclusively to "movie ads." At an estimated cost of $250 a page the expense was $2,500 for this single edition. The daily issue of one paper has at least two pages, and an additional week-end supplement of two full pages of "ads." It is estimated that $50,000 is spent for picture "ads" in Toledo newspapers each year. A classified list follows:

Newspapers	$46,000
Billboards	10,000
Signs and Posters (local houses)	5,000
Signs and Posters (film producing companies)	10.000
Total	$71,000

This is probably a conservative estimate, as one theatre[10] alone spent $22,000 for advertising in 1917. Several managers stated that at least $100,000 is spent in advertising each year by the houses of Toledo.

8. APPROXIMATE COST OF LIGHTING, HEATING AND TAXES

1. Lighting

The Light Bill

The continuous use of electricity for the picture machines (in many cases from 10 A. M. to 11 P. M.) represents

[8]Statement of member.

[9]There is an "Animated Ad Service Co." 206 Huron St. which is not included in this classification.

[10]Statement of manager.

an expense of $65 a week for the larger houses alone. It is estimated that the average weekly expense for each of the 45 houses is $135, or a total of $7,020 for the year.

One photoplay house has one of the best equipments in the country.[11] A notable feature is the stage setting, which is frequently changed by an extremely unique lighting system. Unlike the usual motion picture house, which operates the lights from the operator's booth, the electric board is placed back of the stage, where control of the triple lighting system is lodged. Varied colors of amber, blue and red are given to harmonize with the movie scenes. The lighting is both pleasing and utilitarian.

2. Heating

The Coal Bill

A discriminating public demands well-heated public buildings. In many of the larger theatres, this amounts to $2,000 a year. The heating bill of the 45 houses averages $45,000 a year. One hundred and six different heating connections were noted. The prevailing heating system consists of gas stoves, steam and hot water apparatus.

For a complete classified list of the nature and number of heating apparatus, see pages 26-27.

3. Taxes

A Federal and County Tax (each for $100) is

imposed on each place of business. A classified tax list is appended:

Real Estate	Tax
Land and Buildings.....	$97,960.00
Personal Property	
Pianos and Organs.....	2,054.00
Seats and Chairs	1,115.43
Motion Picture Machines..	553.00
Screens and Curtains.....	94.80
Total Taxes	$101,777.20

9. ATTENDANCE

Determining Factors

Five separate sources were consulted as to the approximate attendance at the picture shows. Many determining factors must be considered. A few are given:

1. Day of the week and time of day.
2. Character of show and pictures.
3. Location and accessibility of building.
4. Lack of uniform admission fee.
5. Significance of "extra" inducements.
6. Board of Health restrictions.
7. Weather conditions and season of the year.
8. Significance of Saturdays, Sundays and holidays.
9. Psychological status of the "crowd" mind.

Like many other forms of public amusement, the business is subject to marked fluctuation. Information revealed that the attendance varies from

[11]The Valentine.

40,000 to 60,000 persons a day. No account is made for extra shows and holidays. A conservative figure representing the normal and regular attendance is as follows:

Average daily attendance...	45,000
Average weekly attendance.	316,000
Average yearly attendance..	16,380,000

Six down-town houses alone have 12,500 daily attendants, or 75,000 patrons a week. It is not unusual for these houses to have 5,000 and even 9,000 patrons each day. The smaller neighborhood houses cannot compete with the more centrally located and larger houses in attendance. Like the large theatres, the small houses are greatly patronized on Saturdays, Sundays and holidays.[13] Theatres in residential and suburban districts, except on Saturdays and Sundays, usually close during the day, and run from three to four shows in the evening. In the business districts the shows are open continuously from 11 A. M. to 11 P. M.

1. PROPORTION OF ADULTS AND CHILDREN

More Males Than Females

The managers of fourteen picture houses were consulted as to this item. With their answers as a basis, the following general average is given. The estimate is given for Saturdays and Sundays only:[14]

Percentage of males	40%
Percentage of females	35%
Percentage of children	25%
Total	100%

More adult males attend during the day in downtown theatres; more adult females and children in evening in suburban theatres, while the business districts have evenly mixed audiences in the evening.

Unchaperoned in Smaller Theatres

The proportion of unattended children is greater in the smaller neighborhood than the downtown theatres. Investigation revealed that about twelve and one-half per cent of the children under 17 years of age were unchaperoned in the neighborhood theatre. The percentage of children at the downtown theatres (unattended) amounts to about eight per cent, and under 15 years of age.

Toledo Above Average

The average atendance in many cities is placed at 20%—in Toledo it is given as 25%—slightly above the average. Beside the 60,000 children of school age, there are about 20,000 others under 18 years who work in stores and industries. Exhibitors cannot be blamed, if public sentiment supported by laxity of parents, allow unchaperoned children under 17 years of age to attend the theatres. The Juvenile Court of Toledo deplores the laxity of parental control over the children—claiming that it is the great contributing force to juvenile delinquency. This same Court claims: that at least fifty per cent of the four hundred children each month who come before them for investigation, receive suggestions for evil at the "movies"—the greater part of the balance at pool-rooms and bowling-alleys.

2. Admission Fees

Seven to Fifty-five Cents

The price of admission varies from seven to fifty-five cents (including war-tax). Estimating fifteen cents as the popular price admission fee, the sum of $2,457,000.00 is realized in admissions each year. Allowing sixty-two per cent of the revenue for operating expenses, we have a net gain of thirty-eight per cent from admission fees. Allowing six per cent for depreciation on the original investment, a net profit of fourteen and two-thirds per cent, is realized. At this rate, in nine years, the original investment is paid for, an additional profit of thirty-eight per cent of the revenue realized annually and a net sum of $948,563.77 for each year. A suggestion as to the size of the receipts in a downtown house, may be noted in the statement of a manager,

[12]A leading playhouse manager.

[13]Of twenty surveys of motion pictures, the following facts are noted: Over three-fourths of school children in U. S. attend; over forty per cent attend once a week; over twenty per cent attend twice a week; the weekly attendance equals entire population of each city.

[14]The Lucas County School Association—an interdenominational organization in Toledo and Lucas County, has an enrollment of 33,847 scholars (Protestants). It is estimated that the average weekly attendance is 17,424 pupils, or, 51.4% of the total enrollment.

The Public Schools have an approximate enrollment of 40,000 pupils, the Parochial schools, 10,000, and the Lutheran, 1,800 pupils—a total of 51,800 school children in Toledo. At least 30,000 or 58% of these children attend the movies once a week, a large percentage attend two and three times a week.

who deplored the fact "tnat, although he had a 'full' house at each performance, yet, due to health 'bans,' he **lost $500 in profit for one day.**" (See page 42.)

3. The Typical "Movie" Show of Toledo

A "Mixed" Programme

The regular picture shows in the downtown theatres have a run lasting two and one-quarter hours. A programme selected from a leading house is characteristic of many of the best houses.

News Review.
Treatise of Titles from Magazines.
An Educational Reel.
Clown Comedy.
Feature Plays (usually a light dramatic comedy.)

In the smaller houses there is a great amount of what is called "comedy." At present they are offering more "vampire" scenes than the larger houses. A limited amount of educational films is noted in the smaller houses.

Light Dramatic Comedy

The large houses claim that the depicting of vampire life is less popular than before the war. Patrons are now demanding "light dramatic comedy" as a relief from the strain of the conflict. One manager, when asked if this was generally true, replied: "Yes, and, after examining a whole lot of comedy trash, I have to state that it was never so 'light' as now. We serve the people, therefore we give them what they demand."

10-A. APPROXIMATE INVESTMENT IN MOTION PICTURE INDUSTRY OF TOLEDO, OHIO.

1.	Land and Buildings	$6,200,000.00
2.	Pianos and Organs	140,000.00
3.	Seats and Chairs	56,132.00
4.	Moving Picture Machines	33,000.00
5.	Picture Screens and Curtains	6,000.00
	Total	$6,435,132.00

10-B. APPROXIMATE OPERATING EXPENSES FOR THE YEAR

1.	Cost of Film Service	$ 416,000.00
2.	Wages of Employees	396,240.00
3.	Cost of Rental Fees (building)	239,000.00
4.	Cost of Advertising	100,000.00
5.	Taxes on Real Estate	97,960.00
6.	Wages of Orchestra	51,480.00
7.	Wages of Motion Picture Operators	45,500.00
8.	Cost of Heating	45,000.00
9.	Federal and County Taxes for Privilege of Exhibition	45,000.00
10.	Wages of Piano Players	30,000.00
11.	Wages of Film Exchange Employees and Office Rental	23,000.00

12.	Cost of Admission Tickets (18 Rolls of 2,500 each)	15,169.00
13.	Cost of Electricity	7,020.00
14.	Cost of Taxes on Personal Property	3,817.00
	Total	$1,515,186.00

10-C. APPROXIMATE REVENUE FROM ADMISSION FEES FOR YEAR.....$2,457,000.00

A SUGGESTION AS TO RECEIPTS FOR TWO DAYS ONLY.

Escape With $300; Precaution Saves $4,000 for Temple.

Burglars blew the safe in the Temple Theatre sometime between midnight and 6 o'clock Monday morning, secured $300 and escaped.

Saturday and Sunday receipts, totaling more than $4,000, had been placed in the Boody House for safekeeping by Manager Edward A. Zorn.

The small safe was taken to the middle of the auditorium and blown. A jimmy and hammer were left as clues.

Police believe someone hid inside the theatre until after midnight and then admitted aides.—Daily Blade.

CHAPTER I.

QUESTIONS, METHODS AND INVESTIGATIONS

1. In the study of Commercialized Amusements ments in your City, what sources would you consult? Which is the most reliable? Why?
2. Do you think it advisable in the study of a social problem by a Church or a Young People's Society, to engage the services of a social survey expert or rely upon the statements of individuals as they may "volunteer?" State your preference with reasons.
3. How many moving picture houses in your city? What is their condition as regards: (a) Fire Hazard? (b) Ventilation and Sanitation? (c) Location? (d) Seating Capacity? (e) Number and Wages of Employees? (f) Number of patrons each day? (g) Number and Ages of Children? (h) Hours of Patronage?
4. What is the general character of the "Movie" program in your city? Could it be improved? How?
5. Where would you obtain an "approximate" estimate of the amount paid in admission fees?
6. Will you make an attempt to ascertain the

amount of money invested in the Motion Picture industry of your city?

7. Will you prepare a list of all the Agencies of Public Amusements in your City? The Private Agencies?
8. Have moving picture shows, theatrical performances and other amusements been introduced in the public schools? With what success?
9. How and by whom are the regulations concerning the saloons, theatres, rooming houses and public dance halls enforced in your city?
10. Does your city make provision for public recreational facilities, or is this left to agencies of commercialized amusement?
11. Does the pressure of new social conditions require more consideration on the part of communities as to proper recreational facilities? Discuss.
12. Is it the duty of the church to present ideals for the proper conduct of amusement? Discuss either "pro" or "con."
13. What are the provisions for amusement in your neighborhood?
14. Are you familiar with the arguments advanced for "Community centers?" Where have they been tried and with what success?
15. Does the congestion of population, the increase of building area and the decrease of play

space, demand constructive civic effort as regards play and recreation facilities? Discuss.

16. Is the manner in which a city spends its "leisure time" of any concern to the entire community? Discuss.

17. What books or magazine articles on amusements have you read? Discuss the one you prefer.

18. What is the status of the "Playground Movement" in Toledo? In your own city? Are you familiar with the "Playground Magazine?"

19. Are you a regular reader of the Weekly Magazine, "The Survey?" What commendable features does it possess?

20. Are you familiar with the social-service programme of the Federal Council of Churches of North America? With the social-service programme of your own denomination? What is the attitude of your own Church towards its realization? Active or passive?

21. What is the particular contribution of your society or church to the social problems of your City?

22. What is your City Budget for recreation?

23. Describe some of the social and religious questions which the war has brought to the surface. Is community provision for proper play facilities receiving any attention in your community? By whom?

SECTION TWO

Mental Effects and Educational Significance

A. SCHOOL SURVEYS

1. Toledo School Survey

Fifty-eight Per cent Attend in Two Days

In 1916, Miss Bess Cunningham, Kindergarten Director in one of Toledo's schools, made an exhaustive study of "The Effect of the Movies Upon School Children." It is to be regretted that this study has not wider distribution and consequent discussion—as the facts have great educational significance. In an effort to measure the influence of the pictures, a group of school children were asked to write a statement of what they did on Saturday and Sunday of each week. From the statements of five hundred children in one school district, it was shown that the "shows" attracted fifty-eight per cent of the number on the two specified days, while shopping, visiting and entertainments offered a counter attraction to the remaining forty-two per cent.

In a second public school, the attendance (including the kindergartners) show that only five per cent do not attend picture exhibitions. It was also observed that for every child who does not attend, **nineteen** are regular attendants. From this same table, the average attendance is oftener than once a week and but slightly less than twice a week. Of the total number, twenty per cent frequently attend the shows three times a week or more—the number varying from **three to seven** times a week. In other words, **for every four children who do not go as**

often as three times a week, there is one who attends three times or more.

A consideration of the dangers revealed:

Overstimulation, eye-strain and loss of needed sleep.

Unattended—fifty per cent walking the streets alone.

Weakening of morals and development of false ideals of life.

Substitute for physical exercise.

Unwholesome curiosity and craving for excitement.

PREFERENCES EXPRESSED BY THE CHILDREN

Grade	Comedy	Fighting	Animals
Kindergarten	20	5	4
First Grade	15	20	4
Second Grade	22	10	3
Third Grade	31	10	1
Total	88	45	12

Grade	Babies	Society	Never Go
Kindergarten	2	2	5
First Grade	2	4	4
Second Grade	3	1	1
Third Grade	3	1	2
Total	10	8	12

Grade	Comedy	Thrill	Educational	Fighting
Fourth	41	12	5	15
Fifth	14	15	5	8
Sixth	16	19	0	2
Seventh	8	12	6	1
Eighth	9	6	4	0
Total	88	64	20	26

Grade	Interesting Story	Sad	Never Go
Fourth	2	0	2
Fifth	4	2	2
Sixth	4	2	2
Seventh	0	1	1
Eighth	4	0	1
Total	14	5	8

II. PROVIDENCE SCHOOL SURVEY

"What kind of moving pictures do you like best, and why?" was the question recently given to 2,464 school children of the grammar schools of Providence, R. I. The question was given in the school and the answers were required before any outside assistance could be given.

Of the 2,464 scholars, only 156 declared that

they did not attend the movies. The preference is given as follows:

Grade	5	6	7	8	Totals
Educational	195	183	317	312	1,007
Western	192	211	186	146	735
Comedy	85	90	99	100	364
Do Not Attend	20	44	47	45	156
Drama	25	34	36	44	139
Comic	5	19	10	29	63
Totals	522	581	695	676	2,464

A Confession and Appeal

The answers combined many commendable characteristics of loyalty, bravery, willingness to forgive wrongs and care for the weak. A large preference for "gambling," "carousing" and even "killing" scenes are noted, however. Comments, such as "they are exciting and I forget everything,"—"I like to go and see them, cause then I can go out and rehearse what I've seen;" "I like Western pictures best because they make boys run out West to become cowboys;" "I like pictures that show a fellar with three children on his hands, because another fellow can come along and take his wife away from him;" "I like love-making pictures best,—it is exciting to see two men after the same girl."

III. CLEVELAND SCHOOL SURVEY

The Voice of Social Science

The Cleveland Foundation Committee made a survey of the schools and discovered that seventy-eight per cent of the boys and 84 per cent of the girls of the elementary schools attend the movies. Twenty-four per cent of the boys and 30 per cent of the girls also attend vaudeville. Of the high school boys, eighty per cent, and 30 per cent of the high school girls attend the movies regularly. The boys attend on the average three times in two weeks, and the girls a little more than once a week. Sixty-seven per cent of the high school boys and 59 per cent of the high school girls also attend the vaudeville and burlesque.

IV. PORTLAND, OREGON, SCHOOL SURVEY (1914)

In a survey of Vaudeville and Motion Picture Shows, conducted by President Foster, of Reed College, with the aid of sixty investigators, the following interesting data is given:

"Reports of 2,647 children were received. The significant fact is that of these children, 91.7% of whom are fourteen years of age and under, only 251, or 9.5% do not attend motion picture shows, and that 754, or 28.4% attend twice a week or oftener. One hundred and forty-nine, or 5.6% of them attend three times a week. The boys report more

frequent attendance than the girls, but the difference is not great. The table reveals as a further fact of importance that 63.7% of these children report that they **generally attend at night.** Answers received from 3,365 children, from the third to the eighth grade of the schools of San Francisco, indicate that over 90% of the children go once a week, and that 74% go once a week at night.

"Of the Portland girls, 64.8% report that they attend at night. This means that in the city of Portland, approximately 7,564 school girls, fourteen years of age or under, attend motion picture shows at night."

"In answer to the general question, **'What kind of pictures do you like best?"** the 2,647 children gave 93 different answers. A large number expressed their preference for **films showing action.** There are one-thousand and eighty-eight calls for pictures of war, soldiers, cowboys, Indians, adventure and excitement. Less than one-third of these are preference of girls. There were 948 calls for comedy. The managers are right in responding to the needs of children and adolescence by providing many pictures of rapid action and of fun, even tho we may earnestly hope for an improvement in the quality of these type of films. There were 631 preferences for pictures having definite educational value. Such pictures are evidently not supplied now in proportion to their demand.' "

V. PORTLAND, OREGON, SCHOOL
(Preference)

(A Study of Nine Grades)

Preference	Average for all grades
Comedy	36.05 per cent
War	15.84 per cent
Cowboys and Indians	15.32 per cent
Instructive	7.95 per cent
Detective Stories	6.46 per cent
Drama	4.18 per cent
Adventure	4.79 per cent
History	3.88 per cent
Exciting	3.23 per cent
Keystone	2.43 per cent
Travel	2.24 per cent
All Kinds	2.18 per cent
Soldiers	2.13 per cent
Jungle—Wild Animals	2.05 per cent
Books and Stories	2.05 per cent

VI. SAN FRANCISCO SCHOOL CHILDREN

(A Study from the Third to the Eighth Grades)

Preferences	Average for all grades
Wild West	37 per cent
Comic	14 per cent
War	9.5 per cent
Historical	8 per cent

Scenic	7.5 per cent
Romantic	6 per cent
Adventure	5 per cent
Educational	5 per cent
Sad	4 per cent
Liked all kinds	2.5 per cent
Preferred Vaudeville	1 per cent
Do not like Motion Pictures	5 per cent

VII. RECREATION—AN AID TO GOOD CITIZENSHIP

Last June the Council of National Defense sent to the patriotic organizations of all the cities and villages of the United States an urgent request to give especial attention to the subject of recreation. The impetus back of this movement was the unfortunate experience of other nations engaged in war, in which child crime increased alarmingly during the first years of the struggle. In England, there was an increase of 65 per cent during the first year, and in France an increase of over 70 per cent for the same period. An investigation of the causes of this unparalleled development of child criminals proved that the main reason was the removal of the usual safeguards of childhood, many fathers having gone to war, a large number of mothers then had to earn the living, and worst of all, in many places the schools had been closed.

The seriousness of the condition commanded the attention of the governments of both England

and France even during that critical time, for the welfare of children is always of vital importance, and there is nothing childish about child crime. We do not have to go beyond the records of our own Toledo courts to find that children have been convicted of hold-ups, burglary, arson, and even murder. The best solution of the problem and the one adopted in both countries was the reopening of the schools, and the provision of supervised recreation for all children. In spite of the great drain on the finances of the country at that time, England voted one million pounds to be spent on recreation alone, and the results have more than justified the expenditure.

When the United States entered the war it was with the determination to profit by the experiences of our allies, but forewarned was not forearmed in the case of the care of the children; therefore at the end of the first year of our participation in the conflict, it was not altogether surprising to find that there had been an increase in child crime of 31 per cent in Chicago and 32 per cent in New York City. Sixteen of the other large cities of the country had an average increase in this line of 20 per cent, and in all probability Toledo is no exception to the rule.

Our first effort to respond to the call from Washington was a play survey of the city to see what conditions actually prevailed here. A chart was prepared on which could be checked up all the children seen out of doors, and where they were and what they were doing duly noted.

In order that the survey should be of value an effort was made to study the problem at various hours of the day, morning, afternoon, and the new long light evenings, and also to observe various districts, which might be classed as superior, medium and neglected neighborhoods.

The results in all parts of the city were astonishingly uniform, and the summary showed that 68 per cent of the children were out on the sidewalks, 8 per cent were in the yards, 10 per cent were in parks and playgrounds, and the remainder of 14 per cent were evidently "going somewhere." The recreations in which the children were also proportionately uniform throughout the city: 62 per cent were doing nothing that could command a more dignified name than "fooling," 29 per cent were using apparatus of some kind, bicycles, roller skates, scooters, or the swings, bars, or swimming pools of the city playgrounds, and only 9 per cent were playing anything that even resembled an organized game.

The cause for the absence of games is not very far to seek. Almost all good games, such as our national favorite, baseball, require considerable space in which to be played, and our games have therefore disappeared with our vacant lots. The middle of the street, which was also the child's stronghold a few years ago, is now pre-empted by the automobile and the children have been driven off, not because they minded the danger in the least, but merely because the interest in a game cannot

be kept up when an interruption occurs every few seconds.

The facts which this little survey disclosed deserve serious consideration. When so many children are found to be on the sidewalks it becomes necessary to investigate very carefully to see what they are getting there. It seems entirely possible that the pointless "fooling" may lead directly to the still more unprofitable "loafing" which is so common, especially in the vicinity of corner drug stores and pool rooms, in the long evening hours. At one corner a group of boys was observed nearly every pleasant evening during the summer. The sole business of these boys seemed to be making comments on the passers-by. They usually gathered before 7 o'clock and often staid until after 10 in the evening. It hardly seems possible that any live American boy could have endured the monotony of such a procedure, yet the same condition prevails in many parts of the city. When so many children loaf upon the streets and so few seem to be interested in active, constructive games or occupations, it seems timely to take heed of Jacob Riis' warning —"Street corners and alleys develop bums, tramps and ruffians."

Mr. E. B. DeGroot, who recently made a recreation survey of many cities in the country, calls attention to the general use of the street as a playground, and follows it with the statement, "Play and loafing upon the street nullify the cultural effect of the school. Bad manners, vile language, the development of cunning, and of disrespect for law,

and desperate tactics in social relationships are the inevitable part of go-as-you-please street play in the city. It may be said in this connection that the play of children upon the streets at this time is almost never of the vigorous, constructive order that obtained among the previous generations. What to do with the children from the time that they are dismissed from school until it is time for them to go to bed is a national as well as a local problem. The problem is, of course, intensified during the long summer vacation. Child idleness is a greater danger than child labor."

The beginning of the solution of the problem is to make the older people realize that the children are not playing as they did when they were young. In one of our large public schools such old-time favorites as pull-away, prisoners' base and cross-tag were found to be perfectly new to the present generation. One boy of eleven was overheard explaining to a group of boys of his own age "a new game of ball" which he called "One-a-cat." It seems almost impossible that "one-old-cat" once so dear to the heart of Young America should now be so far on the road to oblivion.

When the grown people become convinced that the conditions surrounding the children have changed, and that they cannot go back to the happy ways of their own childhood by merely turning back the hands of the clock, then public sentiment will be back of the plans providing a more wholesome play life for the little people. A great deal of force could be given to the recreation movement by a general

desire on the part of the citizens to see that the children of our city are provided with the opportunity for engaging in profitable activities. The old-fashioned games developed a great many very desirable qualities—health, courage, endurance, self-control, honesty, quickness, judgment, as well as such distinctly social virtues as team-work and loyalty. Not one of these characteristics is apt to be developed by either the paltry "fooling" or the passive pleasures which seem to have taken the place of the lusty games. Health and power, too, are usually gained in childhood and if missed then these rich attributes are usually missed for all time. The problem, therefore, is far too important to be left to solve itself.

Of course well-regulated play grounds offer a partial solution of the difficulty. In Toledo, one is confronted immediately by the lack of funds to provide the necessary grounds with adequate equipment and supervision, and of the two the latter is by far the more important.

Another plan, and one that promises to be far-reaching in effect, is that of teaching games that require both thought and skill, and may be planned in a small space, which seems to be all that is available in nearly all parts of the city. The teaching of the games is to be given special attention in both the public and the parochial schools. If the games are played frequently in the school rooms or on the playgrounds, the interest may carry over to the home, and the children will then play them there

of their own accord. The repetition of the games under direction is very important to the success of the undertaking, for the games that have been played frequently are the ones the children like best and they will call for them again and again in preference to new games, however fine, with which they are not familiar.

There are also many agencies for promoting wholesome activities among children of Toledo, which are not yet used to their fullest extent. The Boy Scouts, Girl Scouts, Y. M. C. A. and Y. W. C. A. are all organizations which use play as a means of developing American modes of thought and American ideals. Many samples of fair play and of "being square" which our soldiers carried to Europe were developed under the supervised recreation of just such agencies as these.

Toledo also has two organizations which are unique for providing wholesome recreation: one is the Newsboys' Association, and the other, the Toledo Museum of Art. In both these lines Toledo is the honor city of the nation. The wonderful results to be obtained from the substitution of something definitely good for something useless, or actually bad, have been demonstrated among our newsboys for so many years that perhaps we underestimate the value of this Association. We have almost begun to accept our fine type of street merchant as a matter of course, though occasionally we have an experience with a little newsboy in some other city which opens our eyes to the splendid work done by

Mr. Gunckel and the others who have worked so untiringly in the Association.

The children's branch of the Art Museum, too, is the first of its kind in America, if not in the world. Children alone are admitted at all times, and hundreds of plans are made to foster among them the "Art Museum Habit." The concerts, movies, art talks and story hours are all planned with this end in view, and this year was carried on a course in nature study rambles which afforded one of the most profitable and enjoyable types of recreation that could be imagined. The number of children now taking advantage of this opportunity is about as large as the Museum staff can well care for, but if it were brought to the notice of all our children, it might bring about such overflow meetings that some of our public spirited citizens would be "moved" to see that the much-needed addition to the Museum be completed very soon.

Our ultimate aim is to have opened so many other forms of recreation that no child will be denied this right to wholesome pleasure. These may be administered by the city directly, or by the machinery of our public schools, or even by private enterprise, when proper recreation is recognized as a necessary part of all-'round education, and one of the most powerful agencies operating to produce a "healthy and efficient manhood and womanhood." —Toledo Teacher, February, 1918.

B. CENSORSHIP

1. The Ohio Board of Censorship

Legal Censorship

The Department of Film Censorship is under the direction of the Industrial Commission of Ohio, with headquarters at 233 South High Street, Columbus, Ohio. The personnel of this Board of Film Censors (1917) consisted of the following persons: Charles G. Williams, Chairman, Maude Murray Miller, W. R. Wilson. The work of the Board is given for the two years (1917-18)—the fiscal year ending June 30:

1917

	Number
Reels Censored	29,007
Elimination of Objectionable	7,918
Rejection of Reels in Entirety	291
Approved without Elimination	20,798

1918

	Number
Reels Censored	26,905
Elimination of Objectionable	4,295
Rejection of Reels in Entirety	138
Approved without Elimination	22,472

The reader's attention is called to the "Laws Regulating the Censorship and Exhibition of Motion Pictures in Ohio, as Amended and Effective August 27, 1915." (See Exhibit II.) In this connection, it will also be necessary to represent some

of the ideals and difficulties of this Board. (See Exhibit III.)

The "Happy Medium"

The historical study of ethics has revealed some extremely ingenious interpretations in the past. An interesting case is here given. The investigator wrote to Mr. Williams, the Chairman of the Ohio Board, regarding the **portrayal of vampire life** and **exhibition of nude figures.** No personal criticism of Mr. Williams is here intended, as he evidently is an idealist in his work. The answer given is simply a statement of the general policy adopted by the Board in passing pictures. The answer is under date of December 3, 1918, and is as follows:

"Replying to your inquiry relative to vampires and nude figures, I beg to advise that what is, and what is not a harmful picture under the law, must necessarily depend upon the viewpoint of the persons composing the Board,—exercising their best judgment and discretion in view of all the circumstances. Of course in judging for the entire citizenship of the State, there must be more or less consideration given to the general viewpoint of all interested citizens which usually results in the orders of the Board not being as severe many times as the interested citizens not having the responsibility would go, yet much further than those owning and exhibiting the pictures would desire the Board to go; or, in other words, a Happy Medium between the two extremes is reached."

It would seem, therefore, that the work of the Board of Censorship is one concerned, primarily, with the computation on a purely mathematical basis, the kind of pictures desired, rather than on a

strictly scientific and moral basis, the kind of picture the State should allow the people to view. Instead of functioning as a State Board of Control, Supervision and Censorship, is there not danger of the office degenerating into a mere clearing-house of picture producers on the one side, and, on the other, the insipid vaporings of crank reformers? The "happy medium" method is exceedingly dangerous in attempting to compute on a purely statistical basis, the relative importance of all the factors involved in our social problems. Its fallacy is too often seen in the neglect to observe the educational and social features of the question at point. The work of the Board, however, combines many commendable features.

Use of Money

Another question was asked: **"Is it true that the motion picture industry uses money in its opposition to censorship?"** Mr. Williams replied:

> "Permit me to say that in the past, the industry has ever waged a campaign of publicity in its opposition to censorship. Of course, money necessarily would be used in this connection. However, I do not mean to intimate that they have used money illegally."

An intelligent reader can readily discern the possible danger, the lavish expenditure of money would have in moulding the public mind thru magazine articles and periodicals, especially as many of these picture producing companies are highly capitalized, one alone for twenty millions of dollars.

II. THE NATIONAL BOARD OF REVIEW OF CENSORSHIP

Voluntary Censorship

This organization is an attempt to protect the film industry. There is no question but what much benefit has been accomplished as an advisory board. It has been practically powerless, however, to compel the manufacturers either to submit their films or to observe their suggestions. The Board is also further handicapped by having no legal status.

Personnel

A volunteer band of censors is appointed to view all of the films exhibited in New York City, and to make recommendations as to any possible change. It is estimated that the Board reviews **ninety per cent of all of the dramatic motion pictures exhibited in the country!** Each reel is censored before circulated and copied from twenty to one hundred and fifty times. The criticism is effected by two hundred representative persons. Few reels are ever totally destroyed and condemned. A General Committee serves as a Final Board of Appeal. This committee is composed of representatives from influential organizations—such as the League for Political Education, the Federation for Child Study, the Y. M. C. A., the Y. W. C. A., the Federal Council of Churches of Christ, the People's Institute, Prison Association, and others.

Weekly Bulletin

The Board sends weekly Bulletins, without cost, to police officials in every city, and professes willingness to ad-

vise communities as to the plot and character of any picture to be presented in a city.

Ban on the Nude

A year ago the National Board agreed not to pass any pictures in which the female nude was displayed. A few weeks previous, it decided not to pass any picture film concerned wholly with the commercialized theme of "white slavery." An analysis of several pictures exhibited in Toledo the past three years shows that, although the announcement APPEARS to put the ban on every possible representation of the female nude, in reality, the Board intends to prohibit only the living nude, and that introduction of ANY WORKS OF ART is not excluded. Such ingenius interpretations fail to explain the apparent ease with which the Kellerman, Salome and Cleopatra exhibitions are able to pass so dignified a body of censors as the above list would suggest.[15]

Principles and Standards

The National Board, in defining the reason for its existence, is extremely anxious to impress upon the people that they **"desire to perform a public service."** Among other virtues, they claim to be **"concerned with the effect achieved in a picture,—the impression on the audience,—rather than the purpose which actuated the producer."** In a pam-

[15]It is possible that these pictures do not get to the Final Board of Appeal at all, and that if they do, something "happens" between the censorship and the actual time of their release.

As a further proof of its inadequacy, the local board of Censors of Chicago, condemned "thousands of feet of films after they had been passed by the National Board of Censors."

phlet, which defines their standards and policies, there are at least twenty-five restrictions in regard to objectionable features. They are as follows:

Immoral farces
Burlesque and Satires
Struggle and deeds of violence
Senseless use of weapons
Treatment of officers
Respect for law
Advisability of punishment for crime
Crime and its subtle methods
Vulgarity
Prolonged passionate love scenes
Betrayal of innocence
Effect of costumes
Infidelity and sex problems
Questionable resorts
Nudity
Arson
Brutality and violence
Suicide
Murder and death
Exploitation of notorious characters
Insanity
Bar-room scenes
Drinking and drunkenness
Women smoking and drinking
Scenes of the underworld
Picturing of opium-joints
Gambling
Suggestive dancing
Vulgar flirtations
The social evil

This is surely a vast array of meritorious ideals. What makes the problem the more perplexing is that this Board takes credit to itself of passing judgment upon ninety per cent of all the dramas displayed. The evident discrepancy as witnessed in the visitation of the average picture show is so palpable as to need no comment. Evidently there is a leakage somewhere. This unquestionably makes

the argument for the creation of a Federal Board of Censors all the more necessary.[16]

Opposition to Censorship

The motion picture industry has from its inception, opposed the principle of censorship. It claims that censorship is un-American and so repudiates any attempt, however altruistic, to regulate their business. A few years ago, the Motion Picture Board of Trade, a powerful financial organization, came into existence, with the sole purpose of opposing legalized censorship. They contend that as thoughts are conveyed by means of pictures, the movies, quite like the press of the country, should be protected by the Federal Constitution. A notable case (The Mutual Film Corporation vs. The Industrial Commission of Ohio) was decided against them. The Court made it very clear that there is a marked distinction between the function and purpose of the movies and that of the press. Motion pictures, therefore, may properly be censored within any State by the proper officials, and without violating any of the tenets of the Federal Constitution.

Films for Child and Parent

The National Board has also affiliated with itself the "National Commission for Better Films for Young People." The purpose of this Commission is to serve suitable films to the children and parents. This lat-

[16]Several local managers do not take the work of the Board very seriously, they claim that the organization is an 'old maid's creation, and that in reality, most anything can get by.' One manager made it very emphatic, 'that some of the 'shadiest' pictures had the National stamp upon them.'

ter Commission has also organized an "Official Commission for Better Films," the purpose of which is to inform local groups in the details of business and methods found successful in securing better films.

"Laws Seldom Enforced"

In a communication to Secretary Cocks (December 11, 1918), the question was asked: **"Are the laws regarding the attendance of unchaperoned children at picture exhibitions enforced?"** Mr. Cocks replied: "They are seldom enforced, due unquestionably to the indifference or opposition of parents." He also stated: "Your State Board of Censors handles all questions of regulation and passing of pictures for Ohio. We have no jurisdiction within your borders."

3. LOCAL CENSORSHIP

Two worthy attempts have been made at local censorship—the one, by the Museum of Art, which is still operative,—the other, by the Civic Committee of the Toledo Teachers' Association, at present inoperative.

Museum of Art

The Museum of Art has grasped from the very beginning the educational significance of properly selected films for young and impressionable children. That such work is appreciated may be seen by the attendance of 1,500 children and parents on Saturday and Sunday of each week. The work has been conducted for several years, and it is with regret that the society is limited to a meagre expenditure of but five hundred dollars a year. Here is an opportunity for an

endowment with the privilege of social democracy for Toledo's children.

Teachers' Association

In December and January (1916-17) a civic committee of the Toledo Teachers' Association made an attempt to present censored films to the children. The Newsboys' Association Building, in which the pictures were exhibited, was greatly patronized on the six different occasions given. The task of making arrangements for the use of the building, the hire and selection of the proper fillms, and many other details, were too much to expect of busily employed teachers. The great war also made additional demands on their services, consequently this valuable social, recreational and educational work had to be postponed. Miss Cunningham and Miss Jessica Marshall, who were largely responsible for this effort, are surely worthy of community recognition for their pioneer labors.

The Real Need

It is earnestly desired that a public place be secured which may serve as a Children's Theatre. This may properly come under the control of the Board of Education. If it is true that the youth must have pictures in his leisure time (and we know of no argument why he should not), then it is the duty of the moral and educational forces of the city to provide a type of picture that will aid a nation's program in the development of Civic Democracy among the children. It is surely poor policy to allow in the "adolescent" period of life and stage of hero-worship, the depicting of such types of "heroes" as the **gentleman**

burglar, the **expert safe-blower**, the **daring train-robber** and the **reckless scout.** More subtle and insidious even than the openly immoral and obscene acts, are the thinly veiled allusions, the salacious jokes and the loose physical contortions in many of these popular playhouses. We cannot sow tares and raise wheat. Our clear duty—a community duty—is to see that nothing that debases the intellect, blunts the moral sensibilities with its appeal to the baser passions, is allowed to be presented to embryonic citizens. Perhaps we have been too busy exploiting the soil and our fellows to give serious thought to the social possibilities of supervised recreation. In this work, "the harvest is great," at least in possibilities, "but the laborers are few," in vital and constructive social service.

4. AGENCIES INTERESTED IN THE EDUCATIONAL FILM

This information was secured from a pamphlet entitled "Teaching Citizenship by the Movies," by Ira Clement, and printed by Municipal Reference Library, City of New York. The data follows:

Agencies Interested in the Educational Film

The National Board of Review of Motion Pictures is an organization of volunteer workers with main offices at 70 Fifth Avenue, New York City. It is in no way interested in the financial side of the industry. Among its many activities the Board acts as a clearing house in referring citizens throughout

the country to the sources from which films of all classes can be secured. Emphasis is placed upon the creation of a better type of film rather than upon censorship of the films produced. Special lists on vraious subjects are prepared and selected lists of pictures are sent to periodicals, libraries, community centers and churches. "A Garden of Motion Pictures" is a selected list published quarterly. The Board also cooperates with departments of the Government in solving problems in connection with motion pictures and the war.

The Bureau of Commercial Economics, 900 Southern Building, Washington, D. C., co-operates with schools and public officials throughout the country. "The Bureau is an association of the governments, institutions, manufacturers, producers, transportation lines and individuals of the United States and foreign countries, to engage in disseminating geographical, commercial, industrial, vocational welfare and public health information by the graphic method of motography". . . The requirements are: payment of transportation charges, use of standard motion picture projectors by competent operators, reports of films used and attendance after each performance, immediate return of films used, no admission fee to be charged.

The Exhibitors' Booking Agency, 220 West 42nd Street, New York City, was organized over ten years ago by Mrs. Katherine F. Carter, who was formerly actively engaged in educational work and is very enthusiastic over the motion picture as a means of instruction. This agency produces some

pictures, supplies films made by other manufacturers, writes scenarios and selects programs if desired.

The Community Motion Picture Bureau, 46 West 24th Street, New York City, is composed of a group of specialists who not only rent films but undertake to select programs suitable for various occasions or groups of people. Social welfare problems receive a large share of their attention, though at present their time is largely devoted to war work.

The Department of Surveys and Exhibits of the Russell Sage Foundation has collected data concerning films of a civic nature and has advised inquiries from all over the country as to types and sources of motion picture films suitable for special campaigns.

The Industrial Department of The International Committee of the Y. M. C. A. has considerable material on the educational and industrial film.

The Moving Picture World, 516 Fifth Avenue, New York City, has for some time published a "List of Educational and Selected Films" compiled by Miss Margaret McDonald.

In some states the Extension Department of the State University or Agricultural College is glad to co-operate with the cities of the state. This is true in Wisconsin, Iowa, Massachusetts, California, Kansas, Oregon, and probably in other states that have not replied to the request for information on this subject. Oklahoma is planning such co-operation in the future. Mr. E. G. Routzahn, associate director of the Department of Surveys and Exhibits, Russell Sage Foundation, thinks this method one of the most feasible plans for furthering such activ-

ities in smaller communities. Other state departments also frequently have films to be circulated within the state.

Subject List of Civic Motion Pictures

The following list contains all civic motion pictures which have been reported to the Municipal Reference Library as available at the present date for use by civic institutions or municipalities. The list does not pretend to absolute completeness, nor is it on the other hand to be considered in any sense as a **selected** list. The Library has endeavored to include every film which could be classed as civic, but it is sometimes difficult to decide upon the line of demarcation. In each case the title of the film is given first, the source from which it can be obtained second, and cost of rental third. Addresses of firms have been given in the first entry only.

AMERICANIZATION

An asterisk (*) after title indicates films in preparation, probably to be released during the present summer (1918)

An American in the Making. Obtainable from the National Association of Manufacturers, 30 Church Street, New York City. Cost of rental: transportation charges only.

This is the story of a Hungarian peasant, who came to this country and joined his brother at the U. S. Steel Company's plant in Gary, Indiana. The technical training and welfare work offered by the company gave him every opportunity to advance.

Foundation of Citizenship. Obtainable from the Bureau of Commercial Economics, 900 Southern

Building, Washington, D. C. Cost of rental: transportation charges only.

Teaching English to Foreigners. Obtainable from the International Committee of Young Men's Christian Association, Industrial Department, 347 Madison Avenue, New York City. Cost of rental: transportation charges only.

The Immigrant—To be released, probably not before Sept. 1, 1918, by the Division of Films, Committee on Public Information, Washington, D. C. Cost of rental: no information received.

CHILD WELFARE

Better Babies. Obtainable from the Bray Studios, 23 East 26th Street, New York City. Cost of rental, $5.00 per reel.

The Error of Omission. Obtainable from the Beseler Educational Film Co., 71 West 23rd Street, New York City. Cost of rental: $2.00 per performance.

Tommy Lawton is born into the world, and his father, one of the common type of careless parents, in the flurry resulting from having a young bull pup sent him from a friend, neglects to register Tommy's birth certificate. Tommy grows up and encounters numerous difficulties because of his birth never having been registered. Finally he almost loses a fortune until he happens to discover his father's old dog-registration paper, on the back of which is carelessly written "Also became the father of a fine, bouncing boy on this date."

Public and Private Care of Infants. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

This film deals with the problem of the mother who has to neglect her child in order to make a living. The

mother in this picture has twins. She boards one with a foster mother, but the other she is obliged to send to an institution. One lives, the other does not.

The Eternal Mother. Obtainable from the Metro Pictures Corporation, 1476 Broadway, New York City. Cost of rental: $10.00 per presentation.

A thrilling child labor drama, in which the wife of the wealthy mill owner is for a time separated from her husband, because of his treatment of the children in the mill. A reconciliation finally comes and he tells of the model schoolhouses and improvements that he has made for her sake.

The Price of Silence. Obtainable from the Fox Film Corporation, 130 West 46th Street, New York City. Cost of rental: (?)

A thrilling, romantic, child labor drama involving a prominent senator who has always fought for the cause. To save the name of a dead friend and keep his daughter's heart from breaking, he votes against the child labor bill.

At the Threshold of Life. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

There are two young people of wealth and social position, the girl with an unselfish love for the uphelped little ones of the city, and the young man intent upon his own enjoyment of life in his own circle. There are scenes showing her work and its effect upon the little ones and also contrasting lives of the children who have no kindergarten and who must play in a crowded tenement room or street. One little lame child is unable to get into the kindergarten and meets with an accident in the street. The young man makes good by presenting the convalescent child with a check for the kindergarten.

Uncle Crusty. Obtainable from the National Kindergarten Association, 8 West 40th Street, New

York City. Cost of rental: transportation charges only.

Edward Van Nest, a crabbed bachelor, has a brother William who is a widower with one child, Willie, about four years old. Willie's father lives in Antwerp. At the beginning of the war he decides to send Willie to America to his "Uncle Crusty" as Edward has become known. Willie's love fails to win his Uncle, but the child meets a kindergarten teacher who takes him to school and Willie is happy. Crusty locates him in the kindergarten and soon is writing out checks for the kindergarten.

COMMERCE

The Commerce of Chicago. Obtainable from Lincoln & Parker Co., 71 West 23rd Street, New York City. Cost of rental:: approximately $2.00 per performance and transportation charges.

Lake front from the municipal pier.—Chicago River. Entrance from the Lake.—Sailing and steam vessels.—Types of drawbridges.—State Street.—Transportation building.—Michigan Avenue.—Panoramic view of the stockyards.

CRIME AND CRIMINALS

For the Commonwealth. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

A young man, unskilled and out of work, deserts his family, assaults an officer and is sent to prison. His wife makes shirts to support herself and her child. The men in prision are taught shirt-making. Because prison labor is cheap the young man's wife is put out of business along with many other girl shirt makers. A protest is sent in to the Governor, who solves the problem by teaching the men shoe-making and using the products entirely for the state. The young man leaves prison a skilled laborer and there is a reunion of the family.

The Public Defender. Obtainable from the Modern Feature Photo Plays, Inc., 729 Seventh Avenue, New York City. Cost of rental: approximately $35.00 per day.

This film advocates that in addition to public prosecutors there should be public defenders. It is a five part drama in which a "public defender bill" becomes a law and the new official saves an innocent man from the electric chair.

The Honor System. Obtainable from Fox Film Corporation. Cost of rental: (?)

The scene is laid in Arizona and describes old and new methods of prison regulations. The descriptions of the old methods seem to be somewhat overdrawn.

EDUCATION

Fitting the Boy to the Job. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

The Man He Might Have Been. Obtainable from the National Association of Manufacturers. Cost of rental; transportation charges only.

The film tells the story of a boy with ambition for knowledge. In spite of protests of the school principal, who offers him an opening by which he can work in the day and attend school at night, the father forces him into the most ordinary drudgery. He becomes discouraged, goes the wrong way, and finally marries most unhappily.

New York City. Civic Administration (Part ?). Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

Unique exercises in East Side schools, May Day and Arbor Day festivals in Central Park.

How New York Does It: Department of Education. Obtainable from the General Film Co., 25 West 44th Street, New York City. Cost of rental:

FIRE PROTECTION AND PREVENTION

A Crime of Carelessness. Obtainable from the National Association of Manufacturers. Cost of rental: transportation charges only.

The owner of a large woolen mill is careless about fire exits being kept clear. The inspector fails to report it. An employee breaks the rule prohibiting smoking and carelessly throws his lighted cigarette into a pile of rubbish. The mill burns and a panic follows. The factory is rebuilt. Tom is reinstated and both employer and employee have learned a lesson.

Fire Department, Manila. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

Fireproofing Children. Obtainable from the Educational Films Corporation of America, 729 Seventh Avenue, New York City. Cost of rental: $3.00 per reel per day (105B).

Much loss of life among school children is due to playing with fire in various forms. The film shows how children's clothes may very easily and economically be made fireproof by a solution easily purchased at any drug store.

Mayors Organize to Prevent Great Fire Losses. (Univ. Current Events 44.) Obtainable from the Universal Film Corporation, 1600 Broadway, New York City. Cost of rental: $3.00 per day.

Carelessness and lack of prevention methods are largely blamed for more than $200,000,000 property loss in the U. S. during 1917. Mayor Hylan, of New York,

a leader in the movement, advocating proper means of prevention.—Night watchmen should be equipped for all emergencies.—An example of carelessness.—Slight pressure will sometimes cause oily waste to smolder.—If the watchman is prepared, disaster is prevented.—"An ounce of prevention" might have avoided this.

How New York Does It. Fire Department. Obtainable from the General Film Company. Cost of rental: (?)

New York City. Civic Administration: Part 3. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

The fire fighters.—Drills.—The rescue squad at work.—Water tower practice, etc.

New York City. Civic Administration: Part 4. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

Fire fighting.—The fire boats in operation.—A river front fire.

The Locked Door. Obtainable from the Underwriters' Laboratories, 207 E. Ohio Street, Chicago, Ill. Cost of rental: transportation charges only.

A fire-prevention film.

GARDENING

Insect Friends and Enemies. Obtainable from the Educational Film Corporation. Cost of rental: $5.00 per day.

Some of the garden insects are enemies of men and others are friends. Professor Ditmars strikingly pictures what beautiful creatures are metamorphosed from the garden pests. Next some remarkable photography shows the insect friends of the farmers—tiny legions that prey upon the destructive forms. In the day of almost uni-

versal war garden, it is highly instructive, as well as interesting, to see the various friendly or hostile types at work.

Enemies of the Garden. Obtainable from the Educational Film Corporation. Cost of rental: $5.00 per day.

In very practical fashion Professor Ditmars exhibits different types of insects destructive to garden plants, and then shows easy methods of dealing with them. Last of all the toad, prize fly-catcher of them all, is snapshotted as he snaps with lightning rapidity at a worm in his path.

Weeds, What They Are, and How to Get Rid of Them.* Obtainable from Lincoln & Parker Co. Cost of rental: approximately $2.50 per performance.

HEALTH PROBLEMS

Baby Hygiene.* Obtainable from Lincoln & Parker Co. Cost of rental: approximately $2.50.

Posture.* Obtainable from Lincoln & Parker Co. Cost of rental: approximately $2.50.

Defects in posture that ruin physical and mental health. Their remedies.

Protecting the Eyesight.* Obtainable from Lincoln & Parker Co. Cost of rental: approximately $2.50.

First Aid* Obtainable from Lincoln & Parker Co. Cost of rental: approximately $2.50.

The Sun Cure. Obtainable from Bray Studios, 23 West 26th Street, New York City. Cost of rental: $2.50.

How a city brings sunlight to the poor.

X-Ray on Teeth. Obtainable from Bray Studios. Cost of rental: $2.50.

Small Pox Vaccine, Diphtheria Antitoxin, Typhoid Vaccine, Etc. Obtainable from the H. K. Mulford Co., Philadelphia, Pa. Cost of rental: transportation charges only.

See also **Milk Supply, Sanitation, Tuberculosis.**

MILK SUPPLY

The Trump Card. Obtainable from the New York State Department of Health, Albany, N. Y. Cost of rental: transportation charges only. (Not loaned in New York City.)

Designed to show the danger of milk-borne disease.

Sanitary Manufacture of Condensed Milk. Obtainable from Borden's Condensed Milk Co., 108 Hudson Street, New York City. Cost of rental: transportation charges only.

Sanitary Manufacture of Evaporated Milk. Obtainable from Borden's Condensed Milk Co., Cost of rental: transportation charges only.

Sanitary Methods in the Dairy. Obtainable from Borden's Condensed Milk Co. Cost of rental: transportation charges only.

The Man Who Learned. Obtainable from the Educational Films Corporation of America. Cost of rental: $3.00 per reel per day.

Milk picture depicting insanitary and sanitary conditions of farming.

Pure Milk Production.* Obtainable from Lincoln & Parker Co. Cost of rental: approximately $2.50.

Dangers of Unclean Milk.* Obtainable from Lincoln & Parker Co. Cost of rental approximately $2.50.

MUNICIPAL GOVERNMENT

The Upheaval. Obtainable from the Metro Pictures Corporation. Cost of rental: $10.00 per performance.

On Jim Gordon, a serious young college man, falls the mantle of his father who has been the leader of a corrupt political ring. The son determines to be true to his ideals of his dead mother, but everything he does is misunderstood and he is accused of graft. Finally he buys the new traction company and gives it to the city in honor of his dead mother and to atone for the wrongs his father did the community.

Note: Other films on this subject have been noted under specific headings. See Fire Protection, Education, Police, and Sanitation.

POLICE

The World's Greatest Police Training School. Obtainable from Bray Studios, 23 West 26th Street, New York City. Cost of rental: $2.50.

New York City. Civic Administration: Part 1. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

Annual police parade, 8,000 members passing in review.—Street Cleaning Department.—Glimpse of Riker's and Barren Islands, where the city's refuse is disposed of.

New York City. Civic Administration: Part 2. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

First is seen a member of the Traffic Squad at 23d Street and Broadway, then the mounted police.—Finally the Harbor Police and the police dogs.

Ready for Anything from Air Raids to Riots. Obtainable from the Universal Film Corporation. (Univ. Animated Weekly 24.) Cost of rental: $3.00 per day.

With equipment like that of an army division, the police of the metropolis pass through lanes of cheering thousands in annual parade.—Mayor Hylan, the first Mayor of New York to lead a police parade.—The machine gun squad.—The terror of the speed machine.—The Aviation Battallion is ready to defend New York in the air.—"City Mothers": the Women Police Reserves.—Decorating the police heroes.

How New York Does It: Police Department. Obtainable from the General Film Co. Cost of rental: (?)

Keep Our "Cops" in Trim. (Univ. Screen Mag. 58.) Obtainable from the Universal Film Manufacturing Co. Cost of rental: $3.00.

"A crook ain't got a fair chance in New York now," wailed a pickpocket the other day. The "cop" who grabbed him was a physical superman.—Dumb-bells and punching bag helped to develop him.—Ways of knocking out a beligerent lawbreaker.—Watch these holds.—Unless a crook is an athletic marvel he hasn't a chance.—Trip a "gink" if you can get a chance.—The boys must learn how to make themselves useful at a fire.—Inspection before the day's work begins.

PUBLIC UTILITIES

Speeding the Spoken Word. Obtainable from the American Telephone and Telegraph Co., 195 Broadway, New York City. Cost of rental: transportation charges only.

Filtering a Water Supply. Obtainable from the Lincoln & Parker Film Co. Cost of rental: $2.00 per reel per day.

The Ohio River, Cincinnati's water supply.—Sample of unfiltered Ohio River water.—Pumping station.—Upper reservoir of unfiltered water from the river, showing mud deposits on reservoir banks.—General view of filtration plant.—Turbines which furnish light and power for filtration plant.—Filter-house and basins.—Bottles of sand and gravel, showing grades used in filtering.—Cleaning the filter.—Mixing chemicals with water to collect the suspended dirt. Aeration; lost oxygen is replaced by a water-fall.—Filtered water.—Notice absence of dirt on reservoir walls—Chemist testing filtered water.—Specimen bottles of water containing: 1, raw river water; 2, settled water from settling basin; 3, treated water after chemicals have been introduced; 4, pure filtered water.

The Landloper. Obtainable from the Metro Pictures Corporation, 1476 Broadway, New York City, Cost of rental: $10.00 per exhibition.

A romance in which the hero succeeds in defeating the political boss in his purpose to renew the water supply franchise. He gains for the town a clean water supply instead of typhoid.

PUBLIC WORKS

The Keokuk's Dam. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

Bridging the Stream. Film showing bridge construction. Obtainable from the Bureau of Commer-

cial Economics. Cost of rental: transportation portation charges only.

RECREATION

Camp Fire Girls. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportatin charges only.

At Home in the Water. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00 per performance.

A demonstration by one of the world's greatest exponents of swimming, M. G. H. Corsan. Also some of the feats of two of his most advanced pupils.

Life Saving and Swimming. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

Recreation Activities in Pittsburgh. Obtainable from the Superintendent, Bureau of Recreation, Pittsburgh, Pa. Cost of rental: transprtation charges only.

Opening of Playgrounds. Obtainable from New York City, Park Department, Bureau of Recreation. Cost of rental: transportation charges only.

Things You Should Know—Swimming. Obtainable from Bray Studios. Cost of rental: $2.50.

How a submarine dives and rises. Practical lessons in swimming demonstrated by George Corsan.

Pageant of Manhattan and May Day Exercises (Central Park), New York City. Obtainable from

New York City, Park Department, Bureau of Recreation. Cost of rental: transportation charges only.

ROADS AND PAVEMENTS

Wayne County, Mich., Roads. (2 reels.) Obtainable from the Portland Cement Association, 111 West Washington Street, Chicago, Ill. Cost of rental: transportation charges only.

Camp Dodge, Iowa, Roads. (2 reels.) Obtainable from the Portland Cement Association. Cost of rental: transprtation charges only.

Easton-Allentown, Pa., Roads. Obtainable from the Portland Cement Association. Cost of rental: transportation charges only.

Mason City, Clear Lake, Iowa. Obtainable from the Portland Cement Association. Cost of rental: transportation charges only.

Digging and Refining of Asphalt from the Native Lakes in Trinidad and Venezuela. Obtainable from the Barber Asphalt Paving Co., Land Title Building, Philadelphia, Pa. Cost of rental: transportation charges only.

Construction of Pavements in Which Asphalt is Used: (1) Mixing Method (2) Penetration Method. Obtainable from the Barber Asphalt Paving Co. Cost of rental: transportation charges.

From Log to Lumber. Produced for the Southern Pine Association. Obtainable from the Inter-

national Committee of Young Men's Christian Associations, Industrial Department. Cost of rental: transportation charges only.

Includes description of wood block pavement.

SAFETY

The High Cost of Hurry. Obtainable from the Exhibitors' Booking Agency, 220 West 42d Street, New York City. Cost of rental: $10.00 per performance, or $50.00 per week.

This is a safety-first film dealing with street accidents, etc. (Made for the New Jersey Public Service Corporation, Newark, N. J.)

An Unbeliever Convinced. Obtainable from the Underwriters' Laboratories. Cost of rental: transportation charges only.

The picture is a comprehensive, convincing sermon on fire protection. The hazard of poor housekeeping is portrayed; the crime of depending on a single wooden stairway as the only means of egress from upper floors is illustrated; the danger of smoking in an industrial plant is emphasized; the probable consequence of hanging work-room doors to open inward are pictured; the importance of cooperation with institutions, organizations, and officials engaged in safety work is shown in ways that are impressive and convincing.

The Workman's Lesson. Obtainable from the National Association of Manufacturers. Cost of rental: transportation charges only.

A young Italian secures a position through the influence of Wenzel. He is interested in the safety device that covers the chuck, but Wenzel views it with contempt. The young man, Bokko, influenced by Wenzel, leaves the safety device open and an accident follows. Upon Bokko's return from the hospital, Wenzel sees his empty sleeve hanging and breaks down. The arm proves to be almost well. There is a romance running through the story between Bokko and Wenzel's daughter.

Safety First. Obtainable from the Universal Film Company (Screen Mag. No. 43). Cost of rental: about $2.00 per evening.

Secretary of State Francis Hugo, head of the world's largest motor vehicle bureau. Viewing Fifth Avenue's never-ending procession of cars. There are 75,000 chauffeurs in New York, sixty per cent of whom are foreigners. In order to secure a license in New York State, a driver must pass a road test and a written examination. Some of New York's large department stores employ a small army of drivers. They are given a "Safety First" talk each week. Many women are qualifying as professional drivers, with a view to serving their country as ambulance drivers. They take the road test. The result of taking a corner at reckless speed. The greatest menace of the automobile public is the driver who boozes. Isn't it better to stop, look and listen than to be the victim of a deplorable accident?

Careless America. Obtainable from the Universal Film Manufacturing Co. Cost of rental: transportation charges only.

A national "safety first" warning, thrillingly presented in motion pictures, under the auspices of the Secretaries of State and the Police Departments of America. A spectacular film which, by its teachings, will help every citizen to do his patriotic duty and conserve human life, which at the present moment is America's most vital asset.

Dangers from Explosives. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

The Making of a Convert. Obtainable from the National Safety Council, Continental and Commercial Bank Building, Chicago, Ill., **through members of the Council.** Cost of rental: $1.25 per day.

"A motorman, prejudiced against the principles of Safety-first, refuses to obey any of the precautions of the company. Finally he attends several safety meetings and becomes a convert and booster for the cause."

The House that Jack Built. Obtainable from the National Safety Council, Chicago, Ill., **through members of the Council.** Cost of rental: (?)

"This film teaches a strong lesson in carefulness to railroad men. There is nothing that appeals to the average man or woman so strongly as do the comfort and happiness of an ideal home. This is the basis upon which this photoplay is written. It tells a story, full of absorbing human interest and incidentally depicts in a most effective and realistic manner many unsafe practices that are daily followed by railroad men. It points out in a manner more lasting than writen or verbal admonitions the far-reaching and unhappy results of carelessness."

Steve Hill's Awakening. Obtainable from the National Safety Council, Chicago, Ill, **through members of the Council.** Cost of rental: (?)

"Joe worked in a factory near a railroad and his home was on the other side of the tracks. He didn't believe in safety—laughed at it—and never looked both ways before taking a short-cut across the lines. He did it once too often. They couldn't save his life at the hospital and the shock was too much for the wife—she lost her reason."

The Rule of Reason. Obtainable from the National Safety Council, Chicago, Ill., **through members of the Council.** Cost of rental: (?)

"This picture is full of thrills and pathos and drives home a powerful safety lesson. It is applicable not only on railroads but in every industry where hazard exists. Bob Tracy, a young man employed as a yard brakeman, is, because of unsafe habits, a thorn in the side of his brother-in-law, the superintendent. Hoping to inculcate safety ideas in the young brakeman's mind, Foster puts him on the safety committee. Bob is in the habit of drinking on the sly. He does not get drunk and his fellow employes are not aware of his habit. In a dramatic scene, Bob's sister endeavors to make him see that men engaged in hazardous employment should maintain habits that will insure a perfectly normal physical and mental condition at all times, which to her mind

is a 'rule of reason.' The influence of a little four-year-old girl adds to Bob's concern, and his conscience finally revolts against his shortcomings. Neglecting to close a switch after he has let a train in on a yard track, and falling asleep because of his improper indulgence, he dreams that a frightful yard collision occurs through his neglect. Awakening from his dreams with a start and stricken with fear and horror, Bob stumbles forward and throws the switch to proper position, and then to his great relief finds the train still safe and that no accident in reality happened. He has had his lesson. A love story is intertwined and in the end Bob's fiancee shows her approval of Bob's reformation. This is a splendid safety picture."

The Outlaw. Obtainable from Lincoln & Parker Film Company. Cost of rental: (?)

The plot is of unusual interest. Carelessness is personified as Satan, and its various forms as Imps. The tricks of the evil one and his malicious imps are vividly portrayed. An interesting basis is laid for showing effective safety measures—the means of overcoming the devil of carelessness.

SANITATION

The Mosquito. Obtainable from the Exhibitors' Booking Agency. Cost of rental: $3.00 per day.

Fly Pest Film. Obtainable from the American Civic Association, Washington, D. C. Cost of rental: $5.00 a showing; $15.00 a week.

The House Fly. Obtainable from Exhibitors' Booking Agency. Cost of rental: $5.00 a day. By the week about $3.00 a day.

This reel contains the complete life history of the house fly (Musca domestica). A marvelous microscopic motion picture. It is scientifically accurate, yet written in simple language. The last part of the reel deals with the manner in which the germs of disease are carried by the fly.

How New York Does It. Department of Street Cleaning. Obtainable from the General Film Co. Cost of rental: (?)

Keeping a Great City Clean. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A School for White Wings. Obtainable from Bray Studios. Cost of rental: $2.50.

How a great city instructs its street cleaners.

City Waste Disposal.* Obtainable from Lincoln & Parker Co. Cost of rental: approximately $2.50.

Sewage Disposal.* Obtainable from Lincoln & Parker Co. Cost of rental: approximately $2.50.

Saving Money for the Taxpayer. Keeping the City Clean and Conserving Every Ounce of Waste Means Money in Your Pocket. N. Y. City has a Model System of Disposing of Garbage. (Univ. Screen Mag. 52.) Obtainable from the Universal Film Manufacturing Co. Cost of rental: (?)

At dock, giant derrick dumps boxes, paper and bottles on one barge, ashes on another.—Formerly cost $232,000 yearly to dispose of garbage; now reducing company pays $180,000 for the privilege.—City receives $725 a week from junk-men for sorting this material.—Bales of old rags and paper for the paper mills.—Bottles and bones are big revenue bringers.—Valuable garbage goes to reducing plant at Barren Island; ashes go to Riker's Island to make "new land."—The scoop does the work of 20 men and saves thousands of dollars to the overburdened taxpayer.—Tug pulling barge of valuable garbage to grease and fertilizer plant.—Ashes and other useless material are dumped at sea.—At reducing

plant, oils and fats are extracted from vegetable matter and go to make finest grades of perfume, soap, pomade, and the glycerine in high explosive shells.

SOCIAL SERVICE

A Field of Philanthropy. Obtainable through Alma G. Traugott, Chicago Lying-in Hospital and Dispensary, 426 East Fifty-first Street, Chicago, Ill. Cost of rental: transportation charges only.

Shows various phases of the work in congested districts for the welfare of expectant mothers and care of the newborn infants.

Cleveland: Welfare Work of the Various Organizations. Obtainable from the Welfare Federation of Cleveland, Cleveland, Ohio. Cost of rental: transportation charges only.

A Corner in Cotton. Obtainable from the Metro Pictures Corporation. Cost of rental: $10.00 per exhibition.

The daughter of a wealthy broker becomes interested in welfare work among the poor in New York. She is given by her father as a birthday gift $50,000 worth of stock in Consolidated Cotton. Later she becomes interested in the conditions in the mills and determines to go down and investigate. She also becomes interested in the son of the mill owner and and they decide that there are more important things in the world than cotton.

Jewish Charities. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

The Other Half. Obtainable from the New York Association for Improving the Condition of

the Poor, 105 East 22d Street, N. Y. City. Cost of rental: transportation charges only.

Charity Floating Hospital. (Univ. Screen Mag. No. 3.) Obtainable from the Universal Film Manufacturing Co. Cost of rental: $3.00.

Tenement districts where children are in need of fresh air.—Examined before being allowed to board.—This floating hospital has during last summer treated and carried, 5,000 children without regard to creed or color.—Bidding New York good-bye for a day's outing.—A ward.—Where milk is specially prepared.—Sterilizing.—Best medical treatment to sick babies.—After a bath.—Arriving at Seaside Hospital, S. I., where the sick babies and overworked mothers spend their two weeks' vacation to recuperate.—Infants' ward.—Taught to be useful.—Starting for home.

The Visiting Nurse. Obtainable from the Beseler Educational Film Co. Cost of rental: $2.00.

A romance showing the various activities of a visiting nurse in a large city.

In His Father's Footsteps. Obtainable from the New York State Department of Health. Cost of rental: transportation charges only. (Not loaned in New York City.)

Designed to show the danger of various insanitary conditions often met with on farms and urge the observance of such simple precautions as make for health.

TUBERCULOSIS

The Temple of Moloch. Obtainable from the National Tuberculosis Association, 381 Fourth Ave., New York City. Cost of rental: $.50 per day per reel.

The working man and tuberculosis is the theme of this intensely dramatic picture; along with this runs

the idea of childhood infection. The wealthy owner refuses to listen to suggestions of sanitary improvement in the factory and tenements owned by him. The young health officer, in love with the former's daughter, exploits these conditions through the press. The manufacturer's two children fall victims of the disease. The climax is reached when the father learns that his children were infected years before by their nurse-girl who was a daughter of a former workman. With the father's awakening comes a determination to clean up conditions, and the story closes with a happy Christmas scene.

The Lone Game. Obtainable from the National Tuberculosis Association. Cost of rental: $.50 per day per reel.

On the one hand is the poor consumptive who goes West with only $20 in his pockets, in the hope that he will be cured of his disease. He is too weak to work and cannot secure admission to the hospitals there without money. On the other hand, there is the young college student of football fame, who, upon contracting tuberculosis, leaves for the West with every necessity and luxury money can buy. The first one, after a fruitless struggle to play "the lone game" without money, dies; the second is restored to health. Football, romance, and Red Cross Seals are all blended together.

The Price of Human Lives. Obtainable from the National Tuberculosis Association. Cost of rental: $.50 per day per reel.

The man who, unknown to his daughter and friends, manufactures the fake consumption "cure," amasses a fortune from its sale, while the poor deluded public refuses to be convinced of the harm being done them. The swindler's own daughter exposes the so-called "cure" and brings her father to a realization of the dreadful evil of his business.

The Great Truth. Obtainable from the National Tuberculosis Association. Cost of rental: $.50 per day per reel.

That tuberculosis is an infectious disease, that it is not inherited, and that it can be cured and prevented, is

the message which this picture carries. It is especially valuable inasmuch as it brings out many important phases of the tuberculosis problem, such as the visiting nurse, home and sanatorium care, etc. Of course the love element is present.

Hope. Obtainable from the National Tuberculosis Association. Cost of rental: $.50 per day per reel.

Why should the small country town enlist in the fight against tuberculosis, the disease of the city's slums? What's the use of borrowing trouble? So thought young John Harvey, banker, and his fellow-citizens. How the town awakened to the realization that tuberculosis lurks everyhere, and that its responsibility is prevention, is told in this dramatic, educational picture, whose message is hope to all those sufferers who can be cured, if their communities also will recognize their duty with regard to preventive measures in tuberculosis.

MISCELLANEOUS

A Trip to the City of Baltimore. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

In and Around Chicago. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A Trip to the Cities of Cleveland and Toledo. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A Trip to the City of Denver. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A Trip to the City of Detroit. Obtainable

from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A Trip to the City of Indianapolis. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A Trip to New York City. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A Trip to the City of Norfolk. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A Trip to the City of Philadelphia. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

A Trip to the City of St. Paul. (The winter carnival.) Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

Washington the Beautiful. Obtainable from the Bureau of Commercial Economics. Cost of rental: transportation charges only.

"How New York Does It." Social Service and Waterways Dept. (One reel.) Obtainable from the General Film Company. Cost of rental: (?)

"How Life Begins." (Four reels.) Obtainable from Exhibitors' Booking Agency, 220 West 42d

Street. Cost of rental: $20.00 per day, plus war tax.

The pictures begin with the microscopic view of the simplest forms of plant reproduction and lead up to the more complex forms. Simplicity and delicacy characterize it throughout.

San Francisco Chamber of Commerce, Its Activities. Obtainable from the San Francisco Chamber of Commerce, San Francisco, Cal. Cost of rental: transportation charges only.

CHAPTER II.

QUESTIONS, METHODS AND INVESTIGATIONS

1. What is the age limit of unchaperoned children at theatres and motion-picture shows in your city?
2. From a study of the school surveys, what types of pictures are most popular with children?
3. Is the "Charlie Chaplin manner and the Mutt and Jeff stage of mentality" the sign manual of the average youth?
4. Do children make a clear-cut distinction between the travesty and the serious? Discuss.
5. Does the frequent attendance of young and growing children at the "movies" recreate and renew physical and mental energy? What are the arguments advanced by educators as to the "physical dangers" incurred?
6. What do you think of the use of school houses by the community for the exhibition of pictures?
7. What do you think of the development of a Community Center for pictures, drama, folk song, folk-dance, pageantry, celebration of national holidays and community events? Could this be made a helpful factor in "Americanizing" the "foreigner" and "alien?"
8. Are we as a nation, guilty of "over-playing" or "under playing?" Discuss.

9. How much of our education is derived from Suggestion and Imitation? Apply to the "Movies."
10. Outline the reasons for a Children's Theatre in your city.
11. How would you proceed to develop a children's playhouse?
12. How may the "movies" be employed in civic education?
13. Do you know how the principles of democracy can be applied to the recreation problem?
14. What do you think of the advisability of having a Local Board of Film Censors? What agencies would you have represented on the Board?
15. What do you think of the work of the National Board of Review of Pictures? Discuss freely.
16. What do you think of the work of the Ohio Board of Censors? Discuss the ideals and difficulties of this Board.
19. Discuss the advantages of a Federal Board of Film Censors. Why the objection of Film producers and exhibitors?
20. Which is better for a community-public recreational facilities under city control or private recreational facilities under private control?
21. Can private agencies cater to as many types of persons as public agencies?
22. Discuss the method of securing better films for young people.

23. Which has the greater social responsibility—the owners and exhibitors of motion pictures or the parents and public sentiment?
24. Do "comedy" films often suggest clever ways of indulging in the "questionable?" What do the Juvenile Courts say?
25. Why do we not have a dramatic critic of motion pictures and their plots—the same as we do of the speaking drama?
26. In Madison, Wisconsin, a survey revealed that twelve per cent of the total films exhibited, portrayed plots dealing with immorality. Do you think this a fair percentage for Toledo? Your own city?
27. Has the Board of Education any responsibility in providing proper play facilities for a city's youth? Discuss.
28. How many children under 14 years work for wages in Toledo? In your city?

SECTION THREE

The Moral and Physical Effects of the Movies

THE MORAL AND SOCIAL EFFECTS OF THE MOVIES

Arguments "Pro"

The social effects are not entirely of an incalculable quantity. In fact, many arguments, both of a positive and negative nature can be advanced as to their use. The advantages are as follows:

1. The Advantages

1. The providing of a reasonable-priced and highly entertaining form of amusement.
2. Convenience both as to accessibility and continuous play hours.
3. The promotion of family unity—as seen in attendance of the entire family.
4. The counteraction against the influence of the brothel, saloon, public dance hall and other questionable forms of amusement.
5. A provision for amusement and relaxation.
6. The supplying of information in regard to travel, history and world events.
7. The treatise of high moral and educational themes.
8. The movies as an "art."

To these items serious attention must be given.

Need of Play

No true educator can deplore in a busy age—the opportunity for recreation and amusement that is afforded persons of limited means. Proper recreation and amusement are as necessary as food and raiment. The person who

makes his boast, that "he has no time or disposition to play" is, or will prove to be, a dangerous factor to society. Educators are constantly deploring the fact that we are rapidly losing the zest for individual indulgence in the games of life—that we are infected with the disease termed "Spectatoritis," which is the perfectly reconciled state of merely being a "looker-on" and not an active participant. The charge is made that far too much of our amusement is of the nature of passive receptivity —a kind of self-indulgence rather than self-expression, and that we need more walking and personal action in games of the great out-of-doors. where the lungs can expand and a healthful reaction realized in the muscles and nerve centers. The actor receives his stimulus from his efforts, not so, the beholder.

A Time Saver

Again, it is a matter of great convenience to be able to "drop into" one of these picture houses and spend but a couple of hours' time, free from the necessity of "fixing up" and "losing time," so characteristic of the days of the speaking drama. This is indeed a decided advantage, but may it not prove to be an occassion of abuse in spite of its convenience and "time-saving" feature?

Substitute for Saloon

Whether the patronage of saloons, public dance halls and other forms of questionable amusement has decreased within the past twenty years (since the introduction of moving pictures), there is no definite dependable

data. There are two communities, however, one at Washington, D. C., and a county in Pennsylvania of which it is stated that the patronage of the saloon has decreased forty per cent.[17] Of course the man who takes his family with him to the movies is not at that particular time patronizing the saloon, whatever his conduct may reveal later.

Limitation of the "Ladle Method"

There can be no question but what there are many really fine pictures which possess marked educational merit, but that the "movies" either at present or in the remote future can function as a final substitute for text-books and the cultural advantages derived from a long and sustained period of study, not even their most ardent promoters affirm. Knowledge imparted by the "pouring-in-by-the-ladle" method is fragmentary and fraught with many serious educational objections. The criticism that where good literature is pictured or historical scenes reproduced, they are usually viciously altered, main parts omitted and a distorted idea of the subject given, deserves serious consideration.

"Art" or Artifice?

Much is heard of the "movies as an art" and it is well to heed an authority on this particular phase, William A. Brady, a famous play promoter. He says: "The

[17]After investigation of 101 motion picture theatres in Cleveland, located within a half block of one or more saloons, the investigator gave as his testimony that "the motion picture theater is today the greatest competitor and one of the strongest enemies of the saloon with its degrading companionships."

movies are handicapped in an artistic competition with the stage. The majority do not command the best authors and few picture actors take themselves or their work seriously. It is a greatly overpaid industry. The only underpaid people in the movies are the scenario people. They always will be, for a scenario is only an idea, and a man with a good idea can make a play of it. If successful, he will make twenty times as much as for a film. Good style always gets the best authors and it is the stage and not the movies that secure the first 'big' ideas."

Another authority states: "To speak of the art of the movies is a force of a farce, contradictory in terms. The movies are more like **artifice** than art. The idea being to express life not as the manufacturer himself sees life, or anyone else for that matter, but as he **imagines** someone else wants to see it! The motion picture can never be art, because it is **not literature,** and consequently has no power of persistence. According to Frohman, the life of the "best" photodrama is not over two years. In contrast, true art does not perish in so brief a time. Instead, therefore, of calling the movies "art" they might better be defined as a "cutey" or even "cootie" of the crafts."

[18]A film supply house states that "a little of the suggestive is in nearly every so-called great drama"—that "it acts as the spice of life to give it seasoning" and as for his being able to cater to the "taste," of the typical fan, it is an impossibility—he merely feeds his desires on thrills and sensations."

A Factory Of Ideals

Is the average performance of such a nature as to shape and develop moral fibre? Many persons are "visual-minded," that is, their sensations, emotions and impressions are derived for the greater part from what they "see" or "feel," rather than from what they read and think thru from standard sources. This large class of non-readers secure snap-shot ideas of life from the screen—ideals of religion, morals, ethics, government, domestic life, forms of amusement, liberty and personal license. Little or no discrimination is made between the travesty and the real—the comic and the serious—the genuine and the superficial. Pictures are taken at their face value, while the suggestive and sensational films have by far the greater patronage.

2. THE DISADVANTAGES

Arguments—"Con"

The specific dangers to children —due to an indiscriminate patronage of public picture houses are as follows:

Physical Dangers

1. Injury to the eyes.
2. Development of neurasthenia.
3. Loss of sleep to growing children.
4. Danger of disease.
5. Substitute for physical exercise.

Social Dangers

1. Laxity of home-control.
2. Promiscuous mingling with feeble-minded.
3. Formation of loose-spending habits.
4. Incapacity of sustained mental application, especially in school work.
5. Creation of adult standards for immature youth.

Moral Dangers

1. Exaggerated viewpoints of life.
2. Awakening of morbid curiosity.
3. Lack of discrimination of what constitutes travesty and serious.
4. False conceptions of sin.
5. Development of an abnormal imagination.
6. Creation of a sickly sentimentalism.
7. Creation of a desire to imitate plots.
8. The false depicting of true art.
9. Vivid portrayal of loose ethics as affecting home-ties, relation to state and society.
10. False delineation of what constitutes true Americanism.
11. Genesis of crime and juvenile delinquency.
12. Evils incident to the entire system of "commercialized" and unsupervised forms of public amusement.

Why Not Dramatic Critique?

The whole question in a nutshell, is one of **control.** It is freely granted that the movies possess great educational, social and entertainment possibilities. But, when the so-called "great movies" are brought

down to clap-trap and balderdash, an insult is rendered every one whose intellect is above the dime-novel stage. Students are deploring the lack of newspaper and magazine criticisms of all plays in general, and particularly those plays, the plots of which place a greater premium on error than truth. The legitimate drama and stage all come in for drastic criticism, but the press is strangely silent about the malicious distortions, and moral incongruities of many picture plots. We have plenty of clever advertising as to the respective merits of actors and actresses and ingenious references made to cost of scenery and length of time and expense of production. Why not also have a dramatic critique of the aesthetic element of the plot and the educational and moral values to be derived?

The movies are making the taste of nearly 60,000 impressionable school children in Toledo alone! Is it a bad taste, based solely on sensation and manipulation of the child's emotions, or is its mission one of refinement and education in manners and morals?

3. LOCAL OBSERVATIONS

"The Spicy" Touch

From an observation extending over two years in Toledo, and making a reasonable allowance for some truly great plays, it is estimated that at least sixty per cent, or **six out of every ten** "great" pictures, will have interwoven, either in plot or execution, some "suggestive" touch before their completion!

Frequently, it is the presentation of a prolonged passionate love scene which is freely mixed with excessive kissing—the graphic depicting of domestic infidelity ending in the elopment with another man's wife, or, the vivid presentation of the scenes of a life that has gone wrong, but is now acceptable to society, quite immune from the scars and penalties of sin, and with little or no clear-cut evidence of repentance or restitution.

The Inevitable Question

The most unbiased of patrons are really at "sea" as to whether the good elements outweigh the questionable; whether the influences derived from the evening's entertainment for the children and family will end there and the final impressions received prove beneficial or destructive, and we may add whether **the "moral" moralizes or demoralizes!**

Independent therefore of what the industry or the "movie fan" may think, these are problems of educational import, and hence, matters of community concern.

Testimony of Juvenile Court

It ought to be a matter of concern to any community, if a great army of boys and girls in their "teens" are increasing in number before the Juvenile Courts each year. This is the condition in Toledo and in many other rapidly growing cities. Approximately 2,500 youths are brought before the Juvenile Court officials each year for examination

as to possible delinquency. Six hundred, or 24%, are committed to the Juvenile Court Detention Home. The chief offences are Stealing, Truancy and Immorality.

Stealing	56%
Truancy	24%
Immorality	20%

Fifty per cent of these delinquents are mentally defective and hence, particularly susceptible to suggestions and impressions. Two-thirds of all juvenile delinquents come from homes where the parents are likewise delinquent—due to feeble-mindedness. It is estimated that two-thirds of the girls who appear before the Court, charged with immorality, owe their misfortune to influences derived directly from the movies, either from the pictures themselves, or in the "picking up" of male acquaintances at the theatre![19]

The offences for stealing include robbery, swindling and playing the part of the "**hold-up**" man.

A small boy was brought before the local Juvenile Court. He had been accused of shooting a revolver at his playmates' feet. When asked "why he did so?" he replied: "I saw the stunt pulled off at the movies, and I thought it was great."

Another boy (11 years of age) recently "held up" a trolley car of people with a revolver. Standing on the tracks, he refused to move, and in true

[19]Statement of Juvenile Court officials.

"cowboy" style demanded, "Come out or I shoot!" The motorman, who tells the story, states that he lost no time in alighting from the car, and, in a somewhat fearful manner, endeavored to persuade the boy as to the seriousness of his offense. The boy simply turned on his heel and replied, "Why, that's nothing; I saw the same act done at the movies last week, and my chum made a bet that I could not do it. I get my dollar, sir."

Sex and Blood Problems

A few are asking, "Where do the young secure these ideas of life? At least seventy per cent (according to their own testimony) derive their ideas from the movies.[20] How could it be otherwise? The children do not make the plots for the pictures, and lacking discrimination meekly accept them as ideals for conduct. A few of the many "blood and sex" problems as presented in Toledo are as follows:

A Bachelor's Children.
Damaged Goods.
A Beloved Blackmailer.
The Whirlpool.
Salome-Bara.
Cleopatra-Bara.
The Fool There Was.
The Light.
The Bathing Beauties.
A Romance of the Underworld.

[20]Figures from Probation officers of seven large cities In Toledo, it is estimated that fifty per cent of all cases of juvenile delinquency, is traceable to the influence of the "movies" (a conservative estimate).

I Want to Forget.
Her Unborn Child.
Camille.
The House of Bondage.
A Perfect 36—or Her Figure Was Her Fortune.

The Wild-West show, the saloon, the public dance-hall, the cabaret, immodest attire, domestic infidelity, betrayal of innocence, all are graphically depicted, and, regardless of what producers may think, will ever be DEBATABLE SUBJECTS! Films warring against social vice, instead of developing aversion and disgust, too often create a feeling of morbid curiosity and desire to imitate.

4. THE COMPLEXITY OF THE PROBLEM.

"Business Is Business"

That the business is utilized chiefly for gain, no one cares to deny. The spirit of unalloyed altruism is not the spirit of commercialized amusement. To be sure, since the war began, the Government has found the movies an excellent medium to promote bond sales, encourage enlistment campaigns, deliver messages of the Food Commission, and to disseminate democratic principles. This is work of a truly educational character. The indiscriminate presentation of the eternal "blood and sex" problems, however, with their intricate dramatic treatment is of a distinctly different category. The whole subject also becomes peculiarly acute from the fact that the National Board of Censors "VINDICATES the dramatic presentation of life in even its most dangerous relationships." It pleads to be "permitted to

portray life AS IT IS LIVED in the various stratas of society," and asks "not to be condemned when it SHOWS THE BAD in order to emphasize the good!" This is asking for too much privilege—the laboratory test reveals the weakness of its plea.

A Factory of Morals

First of all, it will be seen that modern educational methods make serious objection to such logic. Moral science also teaches that the good is accentuated and developed only by the consideration of its kind, namely, the pure and clean. Surely not by undue emphasis and lurid portrayal of the subtle intrigues and workings of the evil mind. The primary purpose of going to the movies is not to take a lesson in moral training—the effect of evil can be seen, and all too well, in any morning newspaper. People go to the movies to be entertained, and while there become affected by whatever ideals are presented. The proper place for the teaching of morals is through regularly organized channels, such as the home, church and school. We may wonder, sometimes, if these agencies are fully realizing and exercising their potential possibilities, but whether they do or not, herein lies their responsibility. They cannot escape by passing the privilege over to venders of public amusement. The latter know their own limitations too well, and often smile at our complacency and indifference.

Are They True to Life?

A criticism which is not without psychological significance is that the movies as a propoganda are try-

ing to infect an indiscriminate public with EMOTIONS it has not at first experienced, and then subject only to the most crude standards. A recent editorial indictment is as follows:

1. Inadequacy of published photoplay criticism.
2. Dishonest superlativeness of film-advertising.
3. The supine and uncritical public acceptance of pure commercial scripts.

A Few Masterpieces

It is also stated by authorities that there are only a "few great masterpieces and play-producers among the many million film productions and scenario writers." If such is true, this is sufficient commentary in itself regarding the educational limitations of the movies in public playhouses.

The "Pretty Girl and Boy" Feature

Criticism also has been made to undue emphasis on "the pretty girl and boy" feature in the movies,—a kind of sugary treatment which is becoming characteristic of our magazine covers, billboards and commercial advertising in general.

Again, if the industry needs no control, why the antagonism of film producers and exhibitors against Federal Censorship? Surely a business dominated by the ideals it claims can have no consistent objection to a Federal control, which would aid in the furtherance and extension of those ideals.

In the light of the discussion and the evident need of control in some form, the following suggestions are submitted. They are not intended as a "cure-all," but as a reminder of the many ways so-

cial service can aid in one of the greatest problems confronting the American city. If unity of community action is secured in but one feature alone, the advisability and necessity of the others will become increasingly evident.

5. A PROPOSED SOLUTION

1. The increase of parental responsibiilty, as seen in intelligent and sympathetic guidance, regarding the evils of promiscuous, excessive and indiscriminate attendance at picture-shows, burlesque and vaudeville—care to be exercised against "over-control" as well as "under-control."
2. The possible creation of a Department of Public Morals as a branch of the City Government. This department to supervise all of the public amusement places of the city; co-operate with the various charitable, philanthropic, social, religious and educational agencies, and enforce the present City Ordinance regarding the attendance of unchaperoned minors at theatres. To give it legal status, this department could be made a branch of the Department of Public Welfare or Public Safety.
3. The immediate appointment of a local Board of Film Censors, to co-operate with the Ohio Board of Film Censors as to the type of pictures most desirable for children. The number, personnel and all matters of detail to be worked our carefully by the Social Service Commission of the Inter-Church Federation, Catholic and

Jewish churches. The censorship of all picture posters and advertising schemes outside of theatres and picture houses is also necessary.

4. The insertion in the local press (each week) of the bulletins issued by the Committee of Better Films for Young People.
5. The development of a Children's theatre in the city wherein clean, wholesome and proper plays may be shown to both children and parents. A local theatre might be secured for the proper days.
6. Immediate instruction to be given to theatre managers and all employees regarding enforcement of present city ordinance as to attendance of unchaperoned minors.
7. Request for the appointment of a Federal Board of Film Censors. The only Federal control at present being the Federal Interstate Law, which prohibits the interstate transportation and foreign importation of prize-fight films by various states and local bodies. Hence, the need of a larger, more representative and adequate system of control.
8. The creation of a law to prevent children from attendance at shows after nine o'clock in the evening.
9. A reasonable and efficient method devised, whereby "movies" may be shown with comfort, little expense and safety in the home.
10. The need of co-operation between the educator and film-maker to build up a film library as

complete and comprehensive as is the school library.

11. A civic awakening on the part of the public, that only the best pictures be allowed to be exhibited, and the determination to patronize only the best show-houses.

6. WHAT THEY DID IN PORTLAND THEY CAN DO IN TOLEDO

Vaudeville and Motion Picture Shows in Portland, Oregon

The Mayor of the city, on January 17, 1914, appointed a committee to investigate vaudeville and motion picture shows. On January 23, several managers of local vaudeville houses met with the committee. In the report of the meeting, Miss Mary Isom, secretary, said:

"The chairman stated that the committee had been appointed by the Mayor in order to promote the interests of the children of Portland, and also the interests of the amusement houses; that there was no pre-conceived idea of what should be done, and that this meeting was to be considered a conference on the best measures to be taken. The committee felt also that the co-operation of the managers was necessary. The managers united in saying that their shows were acceptable and that no objectionable features were permitted. One manager stated that standard acts only were presented, acts that were played all over the world emanating from New York, or the other side of the water, and

that each manager watched his show on Monday afternoons, and eliminated any song or speech that bordered on the objectionable; that managers, however, are not permitted to alter an act, their authority ending with the elimination of details. Another manager confirmed the above statement, adding that even the costume could not be changed, only songs, jokes, etc., eliminated. When asked if whole acts were ever received that were objectionable, he replied, 'No, but individual actors have to be watched.'

"At the close of the meeting, both the managers and the committee expressed satisfaction that a pleasant understanding had been reached. The managers invited the committee to visit their theatres on Monday afternoon or at any other time, and to criticize freely."

The Work of the Advisory Committee.

"In March, 1911, after a survey of motion picture houses had been made by Mrs. E. B. Colwell, the plan for censorship submitted by Mr. M. C. Winstock, of the People's Amusement Company, was adopted by representatives of the Associated Charities, the Woman's Club, the Council of Jewish Women, the People's Institute and the Child Labor Commission. This plan provided that all the films should be viewed by an unofficial committee, the managers agreeing to eliminate parts or to withdraw entire reels upon the request of this committee.

"This Advisory Committee and viewers appointed by them have been working since March,

1911, in the exchanges of the city. At these exchanges the films are shown to the motion picture exhibitors and to the viewers. Each member of the committee also serves as a viewer. A report is made on each film, showing date, place, name of film, name of maker, name of viewer, and criticism. This report is sent to the chairman. If the criticism is such as to suggest further viewing, a meeting of the Advisory Committee is called, and the film is again passed upon. If it is condemned, the secretary of the committee is instructed to advise the exchange manager in writing, giving in details the reasons for requesting that the film be withdrawn from exhibition in the city. If eliminations are to be made, the same action is taken. Minor eliminations are made wthout a written notice.

"There are five exchanges in Portland, showing an average of 123 reels each week. There are 28 viewers, each of whom has her regular day for viewing. In addition to the regular reels shown, there are special feature films, which are viewed by the entire committee. This work has been done without expense either to the city or to the organizations represented on the Advisory Committee.

"The plan is in operation today (1914), altho it has been necessary to pass an ordinance defining the kind of pictures which may be withdrawn and naming the Municipal Judge as the final authority to whom appeal can be made from the decision of the committee. This ordinance is inadequate. It specifies only that a picture must be 'indecent, immoral, or obscene.' The committee condemns films

which do not come within this classification, such as pictures built around insanity, or feeble-mindedness, extremely morbid or repulsive pictures, pictures showing extreme brutality, crime and criminal methods, vulgar comedy, and those showing religious prejudice.

"The committee has the support of the Mayor and Chief of Police; the decisions are thus semi-official. The original group consisted of Mrs. E. B. Colwell, for the Associated Charities; Mrs. A. C. Newill, for the Women's Club; Mrs. Julius Lippitt, for the Council of Jewish Women; Mrs. Valentine Pritchard, for the People's Institute; Mrs. Millie R. Trumbull, for the Child Labor Commission.

Achievements for the Present Committee.

"The City of Portland is under deep obligations to the members of the Censorship Committee and the viewers who have freely rendered their services for the past three and one-half years. A careful review of the work of the committee and the progress of the motion picture business during these three and one-half years shows that great improvements have been made. Both the public and the motion picture business are indebted to the committee for their aid. Evidence from numerous sources leads to the conclusion that the theatres in Portland have STANDARDS HIGHER than those of most cities. Altho the reports of the sixty investigators indicate that the Portland public is ready to support more stringent censorship, and it is possible that a little higher standard might have been reached thru the

elimination of an exceedingly small proportion of the pictures that were passed, yet it must be remembered that all such progress is necessarily gradual and that any movement for social betterment may be retarded by arbitrary attempts to go too far beyond public opinion.

OFFICIAL PUBLIC CONTROL

"This voluntary board has accomplished much good, but the films it condemns are sometimes shown. The committee should have legal powers.

"A board with the power of enforcing its decisions is a better protection to those managers who desire to present only reputable films and whose word is trustworthy. After several Portland managers had respected the protest against the production of a certain dramatization of 'Sappho,' one manager ignored the protest. In this case, only the order of the Mayor, with the powerof the law behind it, was effective. Public control must be official in order to treat all producers and all theatres alike.

"A further objection to any board without power to enforce its decisions is that its condemnation may advertise the very features it wishes to suppress. Thus, objectionable plays and films and vaudeville acts in many cities have attracted large audiences.

"The official Board for the Supervision of Picture Shows, like any other commission entrusted with a large, complicated and important public service, should have a paid executive secretary, devoting

all his time to the work. The duties involved in providing viewers at all times for all exchange and receiving their reports and acting upon them is sufficiently profitable to employ the full time of a secretary. If the expenses of the committee are not paid in any other way, the plan used by various cities might be adopted whereby the motion picture business would pay thirty to fifty cents for each film inspected.

Legality of Public Control

"There is, of course, no question concerning the right of the public to exercise whatever control it deems necessary. All legal decisions are of one accord. The state has as much right to prescribe films as text-books, as much right to ban obscene pamphlets, as much right to regulate public amusements as public carriers, and we may add, as much right to supervise vaudeville acts as motion pictures."—(Quotation from "A Study of Theatres in Portland.)

Ordinance No. 32571

An ordinance regulating the exhibition of motion pictures, providing a penalty for the violation thereof, repealing ordinances number 26375 and 30154, and all other ordinances or parts of ordinances in conflict therewith.

The City of Portland does ordain as follows:

Section 1. There is hereby created a Board of Motion Picture Censors to be composed of seven members who shall be appointed by the Commissioner of Public Safety and who shall be subject to removal by him at any time. The Board may ap-

point viewers to act under its authority and in its behalf. The members of the Board and viewers shall serve without compensation.

Section 2. The Commissioner of Public Safety shall appoint, subject to the Civil Service provisions of the Charter, a Secretary to said Board who shall be paid a salary not to exceed $100 per month and who shall perform such duties as the Board may direct.

Section 3. No person, firm or corporation shall exhibit, sell, rent or loan any motion picture unless the film shall have been approved in writing by a majority of the members of the Board.

Section 4. The Board may refuse to approve any film which:

(1) Shows anything of an obscene, indecent or immoral nature.

(2) Presents any gruesome, revolting or disgusting scene or subject.

(3) Portrays (in such manner as to offend public decency or morality) any murder, suicide, robbery, hold-up, stabbing, assaulting, clubbing or beating.

(4) Depicts any cruelty to human beings or animals.

(5) Exhibits methods of committing crimes.

(6) Tends to disturb the public peace.

Section 5. The Board shall approve all films except those enumerated in Section 4 by a certificate of approval, the form of which shall be adopted by the Board, but approval may be made subject to such excisions or alterations as the Board may

direct and require, and the Board may, by unanimous vote, withdraw its approval of any film for cause shown.

Section 6. The exhibitor of any film shall show to any police officer of the City of Portland, upon request, the Board's certificate of approval of such film, and in case of failure to produce and show such certificate, the police officer may take charge of the film, which shall be delivered to the Chief of Police and kept in his custody until acted upon by the Board.

Section 7. That Ordinance No. 28375 entitled "An Ordinance prohibiting the exhibition of indecent, obscene or immoral pictures in the City of Portland, and authorizing the Chief of Police to take charge of all indecent, immoral or obscene picture films being exhibited in the City of Portland, and declaring an emergency," passed by the Council January 9, 1914, and Ordinance No. 30154 entitled "An Ordinance regulating the exhibition of motion pictures, providing a penalty for the violation thereof, and repealing all ordinances or parts of ordinances in conflict therewith," passed by the Council February 19, 1915, be and the same are hereby repealed, provided that the repeal of said ordinances shall not affect any proceedings or prosecutions heretofore instituted thereunder.

Section 8. Any persons violating any of the provisions of this Ordinance shall, upon conviction thereof, be punished by a fine not exceeding five hundred dollars ($500), or by imprisonment for a

period not exceeding six months, or by both such fine and imprisonment.

Passed by the Council, February 7, 1917.

H. R. Albee,
Mayor of the City of Portland.

Attest: A. L. Barbur,
Auditor of the City of Portland.

(Copy)
Present Ordinance under which Board works.

EXTRACTS

From Ordinance Regulating the Exhibition of Motion Pictures

The Board may refuse to approve any film which:

1. Shows anything of an obscene, indecent, or immoral nature.
2. Presents any gruesome, revolting or disgusting scene or subject.
3. Portrays (in such manner as to offend public decency or morality) any suicide, murder, robbery, hold-up, stabbing, assaulting, clubbing, or beating.
4. Depicts any cruelty to human beings or animals.
5. Exhibits methods of crime.
6. Tends to disturb the public peace.

The General Object of Censorship

The endeavor will be to establish standards on progressive lines and to keep motion pictures, as far

as possible, within the best interpretation of the City Ordinance and the demands of public opinion. This in effect will be to restrict to such as promise interesting, educational events, scenes or subjects; pictures that afford clean, wholesome, harmless amusement, and will portray drama and will aim to eliminate that which debases morals, or teaches improper adventures through suggestion, or tends to incite the mind to acts of immorality or crime or presents false standards for character and conduct, or shatters the better ideals of our educational, civic and national life.

Sections 1 and 2: **Bar-Room Scenes, Drinking and Drunkenness.**

Bar room scenes which show any incident of an obscene, indecent or immoral nature, or anything gruesome, revolting or disgusting, should be eliminated, but if such scenes are not of undue length and do not predominate, they should be approved. Such scenes should have a significance in the story.

Prolonged Love Scenes

These should be treated truthfully and not lengthened and cheapened to the extent of losing their significance.

Costuming and Insufficient Clothing

The dress of characters must comply with existing standards of propriety and not be used for purposes of evil suggestion. Views of characters in one-piece bathing suits, where obviously used for suggestive purposes or simply to display the figure, should be condemned. Excessively short skirts for

the purpose of displaying the legs, or gowns cut low for suggestive purposes, must be eliminated. Frank exposure of the person may be less objectionable than partial exposure.

Infidelity and Sex Problem Scenes.

Pictures that cast discredit on the marriage vow, or comedies that emphasize loose relations, are immoral and either should be condemned or objectionable parts eliminated.

Problems of sex should be treated with seriousness and reserve.

Sexual degeneracy, based on the antics of a pervert, or any picture involving degeneracy as a theme must be condemned altogether.

Underworld Scenes, Opium Dens, Objectionable Dances, Questionable Resorts

Scenes which show any incident of an obscene, indecent or immoral nature, or anything gruesome, revolting or disgusting, should be eliminated. When scenes of this type are necessary to the story, they will be required to be truthful and complete, and portrayed in such manner that no one would be led to similar adventure, but would see the sordidness and commercialism on which these scenes rest.

Vulgarity in Pictures

Obscenity, immorality or indecency must be eliminated. Actions by characters or situations of a decidedly suggestive nature, appealing to low morals or scenes that would familiarize and accustom the minds of young people with the same, must be eliminated.

Eliminate

(Same scenes in detail.)

1. Suggestive sub-titles where they refer to the passions or implied immoral situations.
2. Scenes or the nude on walls or pictures of the same where used for suggestion.
3. Where there is an attempt to be vulgar, shorten to a flash scenes of girls in cabarets, ballet dancers, dressing room scenes, bedroom scenes in night clothes, or similar scenes.
4. Peering through the keyhole at man or woman undressed.
5. Raising of women's skirts by men, or by the new stunt of air suction.
6. Loose pants or skirts not properly fastened, or ready to fall. All indecent displaying or fondling of underclothes, or night clothes.
7. Close-up views of men or women, in the nude, swimming just under the water. Nude persons in bath tubs unless scene merely shows the head.
8. Suggestive rolling on women in slap-stick, and other farces and comedies.
9. The act of a woman sitting on a man even though party is dressed as a man, when act is vulgar or has a vulgar significance.
10. Excessive and suggestive wriggling of the body, whether of a man or a woman.
11. Suggestive placing of legs over the knees of women or suggestive actions while a woman sits on a man's lap of a man, or vice versa.

12. Girls putting their hands in men's trousers pockets.
13. Making comedy of women's busts, hips or legs.
14. Scenes where men take hold of women's legs or ankles with a leer, or where men are looking wistfully at woman's form in a way to attract attention to display of person.
15. Man or woman or persons of opposite sex in bed together.
16. All suggestive actions or looks at statues or the draping of the same.
17. The close-up views of dead people or the treatment of wounds.
18. Spitting in another's face.

Section 3: **Crimes Against Property or Person.**

The fact that the motion picture is more vivid than the printed page naturally alters the question of how much detail can be shown the public. For instance, a printed description of a burglary or other crime, suffering gruesomeness and evil doing has not the same effect upon people as when the very set is performed before the eyes. Undue and lengthy detail of the above crimes should be eliminated.

Suicide is so irreparable a crime and becomes so suggestive to some people, that actual scenes and methods must be eliminated.

Insane characters, portrayed in such manner as to harass the emotions and influence even normal people, should be eliminated.

Section 4. This section involves the application of Section 3 regarding elimination of crimes of vio-

lence against perscons and animals, especially in reference to cruelty. Eliminate:—

1. Torture scenes, exhibitions of murder, assassinations, hangings or other executions.
2. Close-up views of horrid, or bruised, or mutilated faces, or faces showing agony or suffering.
3. The struggles of drowning people, and the close-up views of dead people's faces, floating in the water.
4. Struggls and choking scenes when carried to the point of extreme brutality.
5. Branding of animals or people in close-up views.

Section 5: **Exhibits of Methods of Committing Crime.**

Suggestive and instructive and ingenious criminal methods must not be exploited and if introduced must be eliminated. Eliminate—

1. The cutting of a purse from a woman's arm or showing how to open and extract money or valuables from a purse.
2. The tampering with or opening of doors, windows or safes by using tools or instruments.
3. The cutting of telephone or telegraph wires when done with criminal intent.
4. Tampering with railroad ties or rails for the purpose of wrecking trains.
5. Placing of funnels or tubes with bulbs attached, in key holes for the purpose of sending fumes or medicine into the room to produce asphyxiation or acute sickness.

6. Actual chloroforming of persons, that is the detail of using the chloroform, or the act of using or displaying a hypodermic needle in any suggestive manner for crime.
7. All sub-titles or scenes where it is implied that a woman is in a delicate condition and is contemplating or planning to or does visit a doctor for purpose of an operation.
8. When done with criminal intent, the setting and lighting of bombs where it is done for the purpose of destroying life or property.
9. The exhibition of methods of using poison, drugs, knockout drops and sleeping powders. Also the snuffing of cocaine or other drugs, smoking opium, etc.
10. Effects of habit-forming drugs, unless portrayed in a serious educational manner.
11. The detail of obtaining such drugs by easy methods.
12. The presentation of names of habit-forming drugs, either on labels of bottles or by sub-titles.
13. Arson in any of its various forms, throwing of oil, gasoline, etc., lighting of waste or paper to set a fire.
14. All scenes of exchanging money, as if in payment for a girl.
15. All scenes depicting black-mail.
16. Gambling scenes that are introduced merely for entertainment, or that show in elaborate and instructive detail the paraphernalia and methods of gambling. These are always ques-

tionable and should be eliminated. It should be kept in mind that gambling is illegal, and, like other crimes, should be chosen to be shown only when essential to the story and without detail.

Section 6: **Race Prejudice, Sacrilege and Allied Subjects.**

Reverence is general and all sacred forces should be carefully respected.

Pictures which in effect, as a whole or in part, hold up to ridicule any religious sect, sacred thing or rite, should not be passed, and if so all objectionable scenes should be eliminated. This also applies to scenes that portray in an objectionable manner any race of people or characteristic.

Although there is quite a unifomity of ideals in American national life—political and social—yet there is always some local, recognized coloring or prejudice.

It is possible that these differences might have undue emphasis or in case of national differences, the treatment might become libelous.

In such instances the portrayal must be considered as subject to censorship, must be interpreted with due regard to any sectional, national or class prejudice, regardless of any bias or taste of a viewer.

Disrespect for law or public officers, enforcing same, whether in action, sub-title or suggestion,

must be eliminated. This would involve ridicule of law enforcement or burlesque of an apparent miscarriage of justice.

Lengthy portrayal of riot scenes should be shortened to mere fact or event of current news.

7. A QUESTION IN ETHICS.

DOES THE END JUSTIFY THE MEANS?

Does the Usual "Moral" of the Story Aid the Youth in Forgetting the Shocking Details?

Is the "Moral" the Primary and Main Thing, or Is It Merely Incidental—a Convenient Form of Subterfuge or Camouflage?

"At the outset the vampire is very much in evidence. She is the 'wickedest woman in Paris', the maddest devotee of the demi-world's mad gayety. Her lovers are legion, and she leads them a pace that sets her world gasping.

"Then she meets a sculptor who, unconscious of her past, sees only her beauty, loves her, and asks her to pose for a statue of the Madonna. The request touches unsuspected depths in the woman's soul and she sets her feet upon the unknown paths of regeneration.

"It is a stormy way, but she fights through to victory, risking even life itself to win throgh. And the love of the one man awaits her victory.

"BLIND PASSION PLAYS A BIG PART IN THIS DRAMA OF GAY PARIS LIFE.

"YOU SEE GAY CAFE LIFE AND THE UNDERGROUND HAUNTS OF THE PARISIAN RESORTS.

"YOU SEE THE WICKEDEST WOMAN IN PARIS IN ALL HER ENTICING BEAUTY.

"IT IS A PLAY OF A WOMAN THAT EVERY MAN, WOMAN AND CHILD SHOULD SEE."

Hundreds of children saw this picture in Toledo. The question of children attending shows unchaperoned is vital. But the greater question, viz., the educational, moral and social influence upon all ages, makes it a community problem.

Do you think that this properly "is a play of a woman that every **man, woman and child should see?**"

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8. THE CARICATURING OF THE PROTESTANT MINISTRY IN PUBLIC MOTION PICTURES

In the Federal Council Bulletin, a journal of religious co-operation and inter-church activities, the following communication is given:

In response to a letter from Dr. Charles S. Macfarland, General Secretary of the Federal Council, the National Board of Review of Motion Pictures has issued a Bulletin to the motion picture

trade calling attention to the fact that Church people are objecting to the frequent and unnecessary caricaturing of Protestant ministers on the motion picture screen. The letter by Dr. Macfarland and the Bulletin from the National Board of Review follow:

"The attention of the Federal Council has several times been called to the allegation that in the moving picture films it frequently happens that Protestant ministers are brought into the scene in ridiculous and humiliating manner. * * *

"I would strongly advise that due care be given to these matters. I have myself noted some of the pictures outside the moving picture houses which seemed to me to bear out these charges.

"I commend the matter to your thoughtful consideration."

Official Bulletin from National Board of Review of Motion Pictures

"The Federal Council of the Churches of Christ in America, representing a combined constituency of thirty denominations with 125,000 churches, has referred to the National Board of Review a matter of business policy on the part of some producing companies which should receive immediate attention. It appears that motion picture films frequently present on the screen scenes in which Protestant ministers are portrayed in a ridiculous and humiliating manner.

"There are in the United States 60,000,000 persons, adherents of the various Protestant Churches.

The vast majority of these attend motion picture theatres. To witness the burlesquing and consequent humiliation of ministers of the Gospel on the motion picture screen naturally offends these church-going people and alienates from the motion picture theatre many persons who otherwise would enjoy the entertainment presented. * * *

"A general policy should be rigidly adhered to by all producing companies not to portray ministers of any denomination, whether Protestant, Catholic or Jewish, in a manner which would hold them up to ridicule or humiliate them and thus offend the thousands of persons to whom the profession ministers.

"The National Board of Review in conducting its campaign against the political appointment of legal censors has had the support of many religious organizations. The Federal Council of Churches is represented on the General Committee of the National Board.

"The Motion Picture Industry cannot expect the respect and support of the Church members of the country unless greater care is exercised to avoid offending the sensibilities of these estimable people.

"Please bring the above to the attention of all persons connected with your company charged with the production of films. The above does not imply that the Federal Council or the National Board desires to shield the Church from such legitimate presentations as might be seriously portrayed in a dignified manner through the medium of the motion picture. It does mean, however, that thoughtless,

unjust and ridiculous presentations further no worthy purpose and alienate people from the motion picture who otherwise might be its friends."

9. LITERATURE ON THE EDUCATIONAL SIGNIFICANCE OF THE VALUE OF SUPERVISED PLAY

General Reading

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25,000 TOLEDO CHILDREN UNDER 18 VISIT MOTION PICTURE SHOWS EVERY WEEK

This is the kind they prefer:

Boys

63%	21%	14%	2%
Adventure	Comic	Educational	Pathetic

Girls

25%	19%	25%	31%
Adventure	Comic	Educational	Pathetic

—Toledo Child Welfare Exhibit.

CHAPTER III.

QUESTIONS, METHODS AND INVESTIGATIONS

1. What percentage of "Juvenile Delinquency" is traceable to the "Movies" in your City?
2. Are amusements good or bad per se, or would they function better under city control? Discuss.
3. Has your City a Director of Public Play?
4. What are the advantages of good recreation?
5. What are advantages of the public Motion Picture? Enumerate and Discuss.
6. What are the disadvantages? Enumerate and Discuss.
7. Does the ratio of 60-40,that is, 60% poor and 40% good pictures justify our present inactivity and laissez-faire policy?
8. Will the principle of "local option," as applied to neighborhood amusements, properly function in a democracy?
9. What are the most dangerous forms of amusement, and why?
10. Is the phrase, "The Kingdom of God," a metaphysical or theological term, or is it identical with a "perfect society" and "an ideal social order?" Discuss.
11. Through what social agencies does the average church work in the community? Are these adequate?

12. Does the popularity of the saloon and public dance hall indicate a shortage of suitable provision for social exchange in our modern society?
13. To what degree is church federation practiced in your community.
14. Do you tolerate the discussion of public questions in your Church? Discuss.
15. What provision for social life do you have in your church? Have you a Boys' Scout and Girls' Scout organization? Are you familiar with the work and ideals of the Boys' and Girls' Scouts?
16. Have you any sympathy for the work of the Lord's Day Alliance of Ohio? If Sabbath laws are enforced what hardship would be imposed on the laboring man? Would this be advisable? Discuss freely.
17. What do you think about the creation of a law which would keep children away from the streets and out of Motion Picture houses after 9 o'clock in the evening? Discuss.
18. Which is the greatest factor, parental control or legal control? Discuss. Apply to general subject of amusements.
19. Is "man a free moral agent," or is he shaped by the customs and environment of his social inheritance? Discuss freely.
20. Is this "the age of the child?" If so, what are the special things of an educational nature that are being done for him?
21. What is the fallacy of the "pouring in by the

ladle" method of instruction? Apply it to the subject under discussion.

22. Is this but another note of pessimism and destructive criticism against amusements in general, and motion pictures in particular, or is it a serious attempt to diagnose a possible disease and suggest the proper remedy for its cure? Discuss and criticise freely.
23. What conditions tend to make possible juvenile delinquency in Toledo?
24. What social influences in the community are favorable to family solidarity?

SECTION FOUR

Non-Commercialized Amusements and Community Work Among the Young

NON-COMMERCIALIZED AMUSEMENTS AND COMMUNITY WORK AMONG THE YOUNG

1. The Art Museum of Toledo

This institution is serving many types of youth and in a marked educational and constructive manner. To the great credit of both Director and Mrs. George W. Stevens, the child regardless of race, creed, color or social status may have the chance of coming in touch with the aesthetic and beautiful. Among the three thousand or more city's youth that gather here each week for recreation and entertainment may be noted the street gamin and the children of the well-to-do. Democracy among the children at its best may here be seen. Many volunteers possessed of the child vision and the social mind, altho "busy" people during the week, realize the great possibilities of this work with the children.

Among these friends of museum children are found many teachers in the schools, office and business women, in addition to members of some of the art societies. Miss Caroline Morgan, art instructor in Scott High school, is chairman of large gallery, No. 2. Mrs. Kate Brainard Lamb and Miss Lula Snell, of the Athena Society, and Miss Irene Hansen, member of Mrs. Stevens' Tuesday night class for busy girls, are on her committee. This group talk to the children, always informally, on the temporary exhibitions, the great, vigorous paintings by Jonas Lie, the subjects for many of which are Panama Canal scenes, now in this gallery, lending

themselves splendidly to the scheme. Miss Grace Spayd is in charge of gallery number 1, modern European paintings.

Miss Maud Canniff, history instructor of Scott High, has taken charge of the Egyptian gallery with the help of Miss Olive Kirby, Miss Charlotte Bissell and Miss Louise Pray. Miss Emma Fenneberg, of Scott High, has the pottery gallery. Miss Natalie Mather is chairman of the old masters' gallery, and Miss Fredricks Hansen, Miss Eleanor Claflin and Miss Adams have charge of sculpture court. These three girls are in Mrs. Stevens' evening class. They are all ward school teachers. Miss Winifred Schulte is chairman of the print gallery. She is treasurer in the terminal office. She is assisted by Miss Bertha Bayer, librarian at Kent library, Verna Schliesser, who is in the Simmons Boot & Shoe Co.'s office, and Mrs. J. J. Long, Jr., a young mother, who does all of her own housework and finds time for this distinctive bit of service besides.

Miss Ruth Elgutter in the mayor's office, City Hall, has been coming all winter on Sundays to help with the children, having offered her services long before the committee known as friends of museum children was formed. She has now taken charge of the $30,000 collection of dolls.

The other members of this committee are as follows: Miss Etta Mae Barkdull, Miss Marie Bradley, Miss Virginia Brown, Miss Myrtilla Haskins, Miss Bertha Lecklider, Miss Ila Parks, Miss Mary Perkins, Miss Sophia Refior, Miss Florence Sprague, Miss Mona Taylor, Miss Margaret Schaff,

Miss Sara Waite, Miss Anna Commager and Mr. Morrison Van Cleve.

With the fine weather of May and June will come a new development of the friends of museum children. Organized play each Saturday and Sunday in the vacant lot opposite the museum on Monroe street will be instituted by Miss Jessica Marshall, principal of Newton school, and a group of young women from the Law Kindergarten Training school. Our Puritan ancestors may turn over in their graves at the thought of Sunday play for children, but these leaders of youth believe with Robert Louis Stevenson that "happy play in grassy places" will help children to "grow in saints and sages" just as it did in ancient ages and that happy hearts and happy faces will be the outgrowth of this outdoor old-fashioned play for museum children. This part of the work is really an "outgrow to saints and sages" just as in Play Week, in which Toledo participated last September under the direction of Miss Marshall. The Law giris who will assist are as follows: The Misses Miller, Kopitke, Bennett, Hozzart, Coldham, Bradley, Lutz, Winterhoff, Kennedy, Heisland, Richards, Oechsler, Tarloff, Westfall, Kobacker, Cordill, Sullivan, ,W. Smith, Griffith, Brenner, M. Smith, Law and Swigart.

Story Hour Popular

For several seasons there have been the regular story hours each Saturday and Sunday at the museum for the children, under direction of Miss Elizabeth Jane Merrill. Miss Lina C. Keith and her committees have instituted opera hours, when

grand opera has been made intelligible and delightful for children. Motion pictures have been shown weekly on both Saturday and Sunday. Prof. Van-Cleve's vacation classes in bird and nature story have drawn large followings of children of the most democratic type.

Perhaps the most gigantic event ever planned for museum children was the Burroughs Day celebration held one year ago this month, when the aged naturalist was the city's honored guest and when, for more than two hours, he stood on the steps of the Museum to receive the veneration and homage of Toledo children, who 50,000 strong marched before him with steady tramp, tramp, tramp during the whole two hours, casting beautiful flowers at his feet.

One can look into the years and see how the Toledo Museum of Art is laying up for itself "friends" for a later day. Think you not that some future captain of industry is not now among those shabby little folk who frequent its activities? And will he not remember, when name and fame have come to him, the institution which gave him the first square deal he ever had as a little lad? Trained in art as Toledo youth must become under such splendid leadership, the nouveau riche of a future generation in Toledo will model their homes and their surroundings along those lines of harmony and proportion learned as a child, and our streets will be spared monstrosities of architecture and innane sense of what is really beautiful, learned at our art center in the tender years of youth.

OLD-TIME GAMES TO BE REVIVED.

Museum to Start Supervised Outdoor Sport—Many Volunteer Their Services.

Outdoor games for Toledo children will be organized on Saturday and Sunday afternoons, May 10 and 11, on the grounds of the Toledo Museum of Art.

The Museum offers the children the use of the spacious yard to revive the old-fashioned games, which have been abandoned because of lack of room. Children have had to turn to games they can play in the streets.

Every Saturday and Sunday afternoon during the summer there will be supervised outdoor play at the Museum. It will be directed from 1:30 to 3 o'clock on Saturday, and from 2 until 4 o'clock on Sunday. The game work is part of the national plan to develop in American children the sense of fair play, obedience and sportsmanship.

Miss Jessica Marshall, as chairman of the Recreation Committee, is conducting the organization work. Four trained young women from the Law-Froebel Kindergarten Training School will be in charge of the children each afternoon. Those from the Law School who have volunteered their services are Misses Miller, Kopitke, Bennett, Hazzard, Coldham, Bradley, Lutz, Winterhoff, Kennedy, Heisland, Richards, Oechsler, Tarloff, Westfall, Kobacker, Cordill, Smith, Griffith, Brenner, Law, Fuzert, Latham.

2. THE CATHOLIC COMMUNITY HOUSE

A movement started by the Toledo Catholic Women's League and in harmony with community center work outlined by the National Catholic War Council, has been started in this city. The preamble of their constitution reads as follows:

Purpose Is Stated

"We, the Catholic Women of the Diocese of Toledo, in order to effect a more perfect union of the Catholic women's societies, without destroying the individuality of any of them; to enlarge and promote Catholic charitable and social activities; to aid in the promotion of citizenship and reconstruction work; in a word, to protect and defend the intests of our faith, do hereby ordain and proclaim this Constitution and By-Laws."

The old Ursuline Convent on Cherry street has been secured on a lease and it is planned to make extensive arrangemnts for community welfare work. The head resident is Miss Edna Messerschmitt, formerly of the East St. Louis center. A membership for 5,000 women is already started. The building is expected to be complete in a few months. A home for transient, homeless and poorly-paid girl workers will be provided. Thirty rooms with an addition of one hundred more is one of the features. An auditorium seating 500, a gymnasium, library, attractive reception room and refectory, domestic science and other class rooms, as also all the comforts and provisions of a cheerful and attractive place is contemplated.

In this center every Catholic club or society will find a rendezvous. The executive board will feature lectures and other entertainments of an educational or social character. There will be lessons in sewing and other industrial arts, tea rooms and equipment for indoor games. In the open court behind the high stone wall will be tennis courts, croquet and other lawn diversions.

And there will be continual "open house." Think, mothers of daughters in sheltered homes, what this will mean to the girl who has no place in which to seek legitimate amusement and nowhere in which to entertain her friends!

Girls in all the industrial plants will be reached thru their employers and invited to make the community house their social center. Clubs will be formed in the various factories, which will find a meeting place and supervised diversions at the Community House.

Nor will the work of Americanization be allowed to lack the support and active co-operation of the league. A Catholic community center, which will be in readiness to open its doors in two weeks, has been established at Genesee and Ann streets, in the heart of the Hungarian district. The first floor of this center will be devoted entirely to activities for foreign men. There will be a billiard room, library, game room and auditorium. A paid worker will always be in charge and an Americanization program to prepare foreigners for citizenship will be actively promoted. Men and women will be taught the use of English in 30 lessons by Roberts'

direct method, the same which was used in the cantonments with foreign draftees, material being furnished the center directly from the Department of the Interior at Washington. Roberts' method is that of assembling the word with the object and dramatizing the action involved. Its results are said to be phenomenal.

Other aims of the league will be to better social and industrial conditions and to investigate and counteract the causes underlying poverty and delinquency.

Mrs. A. J. Reynolds, who managed the membership campaign for the new Toledo Woman's Club, about to be opened on Superior street, and who was at the head of the Service League which conducted all canvasses for the woman's committee of the Council of National Defense, will act as campaign chairman for the membership drive of the league. She will secure her workers chiefly from members of the Red Cross auxiliaries in each parish.

Officers of the Catholic Woman's League are as follows: Honorary president, Bishop Joseph Schrembs; spiritual director, Rev. Karl Alter, diocesan director of charities and benovelence; president, Mrs. Edward F. Brucker; first vice-president, Mrs. James E. Pilliod; second vice-president, Mrs. A. J. Girardot; third vice-president, Mrs. H. Mann; fourth vice-president, Mrs. C. Kayser; recording secretary, Miss Lillian C. O'Brien; corresponding secretary, Mrs. Bertram Morrow; financial secre-

tary, Miss Mary Gilday; treasurer, Miss Katherine Wernert; monitor, Mrs. William Weideman.

Chairman of special committees already appointed are as follows: Social service, Miss Edna Messerschmitt; publicity, Mrs. Agnes Kountz Diethelm; membership, Mrs. A. J. Reynolds; purchasing, Mrs. S. C. Lauber.

COMMUNITY HOUSE FORMALLY OPENED

Two Thousand Persons Attend Dedication at Genessee and Ann Streets.

IS TO BE NON-SECTARIAN

Purpose to Minister to All People of Section—Rev. Karl Alter and Others Speak.

More than 2,000 persons were present when the formal opening of the community house, Genessee and Ann Streets, to be operated under the National Catholic War Council, took place yesterday afternoon.

Patriotic addresses in which the importance of cinveying the word of Americanization to all corners of the city, were made.

Lauding the purposes for which the community house was established, Rev. Karl J. Alter of St. Anthony's orphanage, described it as "a place where the older Americans may meet the newer Americans."

This sentiment was repeated by J. Guinther, who spoke in the Hungarian language.

Addresses also were made by Rev. Louis Bogar, pastor of the Protestant Reformed Hungarian church; Rev. A. Komporday, East Side Protestant pastor, and Rev. E. G. Eordogh, pastor of St. Stephen's Catholic church. Representatives of many Hungarian societies were present.

The exercises opened with the singing of "The Star-Spangled Banner."

The community house, while under Catholic direction, is to be non-sectarian and thru its various agencies the center will minister to all persons in that section of the city without regard to religious preferences. Miss Edna Messerschmitt is to be in charge of the house.

Visitors were shown thru the house yesterday. The house has an auditorium with a seating capacity of 150 persons, besides the committee room, office, billiard room, card room, English class room, tea room, rest room, domestic science room and music room. Classes in English, domestic and music roim. Classes in English, domestic Science and music are to be given special attention.—The Times, June 2, 1919.

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3. STORY HOURS AT TOLEDO'S LIBRARIES

An institution of tremendous influence has been added this year to Toledo's facilities for educating and developing the city's children.

For several years the Toledo Public Library has conducted occasional story-hour periods for young children. But they were held at irregular intervals and the number of children reached was always small. The completion of the five new branch libraries provided a means by which the story hour could be taken into every section of the city and made available to many more children. About the first of this year it was made a part of the regular program at each of the libraries. Each Saturday afternoon the libraries at each branch and at the main library narrate to large groups of eager, interested little ones, some of the best of the world's child stories.

Library Auditoriums Crowded

The results of this program are already becoming astounding. Interest in the story hour, as measured by attendance, has been cumulative from week to week, until the capacity of the libraries is already being taxed to accommodate the crowds that want to hear the stories. As many as 300 children have appeared at a single branch on a Saturday afternoon, to attend the story hour. Because the auditoriums in the libraries are small, it has been necessary to handle the crowds in three installments, telling the stories of the afternoon to one group after another.

Publicity Causes Jump in Attendance

The greatest jump in attendance occurred after a notice had been inserted in the newspapers, announcing the Saturday afternoon program. Illus-

trating this sudden increase, the attendance at Jermain branch was typical of that throughout the city. On January 11th, 40 children attended the story hours at that branch. The following Saturday, after the newspapers had carried an announcement of the story hours, 208 children crowded into the same library. The increase was so great that it was considered more than the libraries could properly handle and little further publicity was given the weekly event. Attendance dropped the following week to 172 and then to 75. Since that time there has been a gradual increase from week to week, as interest spreads among the children of the several communities.

Special Training Given Librarians

To insure the success of the story-hour project, Librarian Herbert Hirshberg made careful preparations. Recognizing the importance of the entire juvenile department of the public library system, he added to the library staff a supervisor of children's work, and brought Miss Ethel Wright to Toledo to fill the position. She is conducting a course for the assistants at the branch libraries in the subject of library service for children.

In these classes, held twice each week, much attention has been given to the art and theory of story telling. Miss Josephine Leach, supervisor of teacher training in the public schools, and an expert in story telling, is assisting Miss Wright in this work. In consequence, the entire branch library staff is getting special training in handling the story hour. Special emphasis is placed on the selection

of suitable stories and on methods of presentation.

Principles of Choice in Selection of Stories

Asked as to the standards by which the stories to be told the children are selected, Miss Wright explained that in general the stories are taken from the folk-lore of the world, ancient myths and legends, fairy tales, and the great epics. Legendary hero stories, it has been found, appeal most to boys. Only the best in children's literature is used.

Kills Interest in the Yellow-Backs

"Boys and girls," she said, "will listen with rapt attention to the telling of one of those classic legends, when they would not care to read it themselves. Lacking the picturesque, glaring covers that make the Diamond Dick type of stories attractive to them, such stories would oftentimes fail to appeal to the boy. But once having heard them told, he will learn to like them and he will lose interest in the demoralizing street literature of the day."

Children from six to 12 years of age are being admitted to the story hour. Last week at the juvenile department of the main library, a story hour was started for older children, and 27 attended. The older children were invited to come from 2 p. m. to 3, and the younger ones from 3 to 4 o'clock. Eventually the plan is to be adopted in all the libraries. As yet the children are not graded as to age. All are handled together.

The following table shows the attendance at the story-hour periods in the various branches on

Saturday, February 15th, together with the totals for the year to date in each library. It will be seen that taking all the branches, nearly 1,000 children are gathered in groups each Saturday afternoon, listening to some of the world's great literature.

Attendance at Library Story Hours

Main	67	272
Locke Branch (East Side)	151	1,199*
Jermain Branch (North End)	107	667*
Kent Branch (Collingwood)	61	346
Mott Branch (Dorr St.)	79	502
South Branch (Broadway)	191	929*
Total	656	3,935

—Toledo City Journal, Feb. 22, 1919.

ANXIOUS YOUTHS CROWD LIBRARY.

They Gather for Story Hour and They Don't Need an Invitation.

THEY'RE ON HAND, GOOD AND EARLY

Children Are Kept Off the Street by Plan Inaugurated by Welfare Worker.

A hundred boys and girls crowded into Jermain Branch Library Saturday afternoon to attend the weekly story hour.

They began arriving an hour before the time set for the program to begin, and as 2:30 o'clock

*Note the greater demand in these neighborhoods.

approached they gathered around the door leading to the basement, where the library auditorium is located. No notice of the story hour had been given out except a placard posted on the door. The children have come to expect the weekly event, and it is becoming a habit with them. It is helping to fill their playtime and is in some degree taking the place of the neighborhood movie as an entertainer.

Downstairs in the auditorium Miss Helen Bothwell, branch librarian, was making ready for the coming horde. There was to be an added attraction today, a victrola presented to the library by S. P. Jermain. A march was played while the youngsters filed down the steps and filled up the seats of the little room.

There were children four and five years old, and older, and older ones of 10 and 12. Boys were in the majority. All of them wiggled into their seats and sat all expectant, waiting for the story to begin.

The librarian brought her chair close to them, sat down and began to tell the old Indian folk tale, "Mudgee Monedo."

The rustling, whispering subdued noises that were heard at first thru the room subsided, and every eye sought the face of the speaker, as the children became interested in the story. The tense stillness and the rapt expression on the faces of the children showed how they were living in imagination the deeds of the brave warrior who finally won victory over the evil org who had terrorized the village.

That story over, the librarian asked: "Are you tired?" A murmur of "no's" was abundant answer. And so another story was told. Then the juvenile audience was dismissed.

The same sort of scene was enacted in the other four branch libraries, and in the children's department of the main library.

Each Sunday afternoon in these various sections of the city, easily accessible to the children, stories from the best English literature are retold to crowds of youngsters. It not only takes them off the streets, points out Miss Ethel Wright, in charge of children's work in the Toledo Public Library, but it gets them interested in good books.—Times, March 3, 1919.

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4. RECREATIONAL PROGRAM FOR BOYS OF THE TOLEDO YOUNG MEN'S CHRISTIAN ASSOCIATION

By W. G. Warr, Secretary for Boys.

One of the inborn rights of every child is the right to play, but, as we look around us, we see many children who do not know how to play. By this is meant that the desire to express themselves in a constructive way has never been taught them.

As an example, take a common sight as seen on a vacant lot; here are a group of boys, say, playing baseball, a great deal of time is wasted in the selection of captains, during the process, profanity is used, hard feelings created, and dissatisfaction re-

sults, some boys may go to the extent of coming to blows and the theory of "might is right" wins. At the end of this process, the game itself becomes a great question, decisions as to whether the ball is a ball or a strike, whether the man is out or not have to be made, and again "might is right" wins. Possibly two innings are played in this way and the game breaks up in a "scrap."

In the program of the Young Men's Christian Association the value of play has been recognized and dealt with accordingly. The physical director takes the seat of control; this he retains until captains have been orderly chosen, this by many different processes, all of which may be agreed to by the group, thru choice, because of physical ability or social standing, but he is chosen. Upon the selection he automatically becomes the captain of the team. The physical director then takes the place of umpire,—you notice all the way thru, that the recognition of authority is being taught. If some question arises both sides are presented equally so that the boys are taught to see the other side of the thing as well as their own. As the game proceeds the best player receives the most praise, it makes no difference whether he be the son of a millionaire or the son of a laborer, there is no class distinction in this game. The poor boy receives just as square a deal as the rich boy.

Again, to act wisely and judiciously in a crisis is an asset. What time has a boy to think when in the game of baseball a quick decision is necessary. The third baseman or short-stop acts almost me-

chanically because his mind and muscles are working together. Or the football player. When the ball has been passed to him and he is looked to for a gain, what time has he to think, the signals called mean a hole made, he must go thru, the sight of that hole causes action, he hasn't time to think. What is the result?

Whether it be in the gymnasium with its many activities, such as free calisthenics, movable apparatus, stationary apparatus, track work or a thousand and one different games that may be played, outdoor sports and athletics or in the swimming pool, the fundamental basis of life is being well developed. Boys are taught to live in peace and on good terms with their fellow beings to see their vision of things and recognize authority, to act quickly and wisely before it is too late. If these things are taught in the games and sports they play you can readily see that when they mature to manhood and get into the great game, the game of life, there too, there will be no class distinction, they will be willing to recognize authority, they will be willing to act quickly and wisely. They will be strong and altogether an asset to humanity.

The recreational program of the Young Men's Christian Association teaches the boy to express himself constructively, and life is nothing more or less than human expression. If it is constructive expression civilization becomes better; if it is destructive, it becomes worse. What kind of expression does the recreational life of Toledo tend to give our boys?

The local Y. M. C. A. offers play facilities to boys from ten to eighteen years of age. A great variety of games, approximately one thousand, are offered with or without equipment, largely the latter.

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5. THE BOY SCOUT MOVEMENT IN TOLEDO
(Wendell Johnson.)

A Factor in the City's Recreational Facilities.

The Boy Scout movement is both an educational factor and a source of recreation for the boys of the city. It merges more successfully, perhaps, than has been done by any other institution, work and play, useful training and wholesome fun.

No city in the country exceeds Toledo in the extent to which Scouting has won recognition and achieved success. It has more Boy Scouts in proportion to its population than any other city in the United States with over 125,000 persons. It has been accorded first place by National headquarters Boy Scouts of America, in the number and the calibre of the men who are active as leaders in the movement.

What Scouting Is

The eighth annual report of the Boy Scouts of America, recently published by Congress, gives this definition of what Scouting is:

The Boy Scout idea is a movement rather than an organization.

It aims to supplement existing organizations such as the home, church and school by engaging

the boys' leisure energies in outdoor games and activities of cultural and practical value.

"The aim of the Scout movement is to inculcate character, which though essential to success in life, is not taught within the school, and being largely a matter of environment, is too generally left to chance, often with deplorable results. The Scout movement endeavors to supply the required environment and ambitions through games and outdoor activities, which lead a boy to become a better man, a good citizen.

"Scouting is the process of making real men out of real boys by a real program which works.

"Scouting is outdoor life, and so health, strength, happiness and practical education. By combining wholesome, attractive, outdoor activities with the influence of the Scout oath and law, the movement develops character. It develops the power of initiative and resourcefulness.

"It helps boys. It insures good citizenship.

"The Boy Scout movement healthfully and sanely offsets the disadvantages which civilization has caused.

Conservation of Boyhood.

"Conservation of our natural resources is universally approved, but, of what value would material resources be unless we conserve the moral, intellectual and physical future of the coming generation?

"Prevention is recognized as better and less expensive than cure. The Boy Scout movement takes

the boy at that time of life when he is beset with the new and bewildering experiences of adolescence and diverts his thoughts therefrom to wholesome and worthwhile activities. In this manner our character-building movement has done much in numerous cities to diminish the problem of juvenile delinquency."

It is stated that there are ten million boys in the United States between the ages of 12 and 18 years. In Toledo there are nearly 10,000 between these ages. Nearly twenty-eight per cent are Boy Scouts.

Scouting in Toledo

In Toledo, unusual facilities have been provided for keeping the boy interested in wholesome activities. For example, the organization owns a tract of wooded land near Sylvania which is used as a reservation, a big company site for Scout troops.

Primitive log cabins have been erected there and the boys are invited to come out and rough it. They are not merely given a place to play. They are put in close touch with nature. They learn to know birds and trees, and other forms of plant and animal life. Every week-end Boy Scouts from many parts of the city spend Friday nights and Saturday there. It takes them away from the unwholesome influences of city streets, pool rooms and saloons and brings them into the great outdoors.

Each summer the Scouts are given an opportunity to attend a two-weeks' camp at Vineyard Lake, Michigan. Here, too, they mingle hilarious fun

with useful training. It is recreation directed along utilitarian lines. It is play put to use.

There are now 2,750* Boy Scouts in Toledo, grouped in about 85 troops, each with a volunteer leader as Scoutmaster. At least once each week the troop has a formal meeting. At other times, the boy's mind is occupied with preparation for tests, hikes and other activities.

Scouting takes the boy in the hours not otherwise controlled—the hours between the close of school in the afternoon and the family gathering in the evening, and fills it so full with a carefully planned program of activities that he has no time left for the idleness that so often leads to delinquency.

Scouting Appeals to the Boy

And the boy likes it. The number of troops that could be formed in Toledo is practically limited only by the number of men who will volunteer to act as Scoutmasters. The boys will come in if enough Scoutmasters can be formed. More men are getting into the movement each year, and Scouting is rapidly becoming an institution of tremendous influence, both as a training and as a means of recreation.

Over 700 men are engaged in the promotion of this work in Toledo, either part of all of their time.

*June 14, 1919.

NEW HOME FOR SCOUTS OPENED

Dedication Is Attended by Visitors from Many Outside Points.

Boy Scout leaders from different parts of the country were in Toledo Sunday for dedication of the new headquarters of the Toledo Scouts.

The new offices are on the seventeenth floor of the Nicholas building, and in connection have a large recreation and assembly room and kitchen. Boy Scouts and Scout leaders will meet here for their meetings and parties, dinners and entertainments.

The annual report for the Toledo association shows that there are 1,800 Scouts and 128 Scoutmasters and assistants, an increase of more than 400 over a year ago. In January, 1915, Toledo had only 211 Scouts and 11 Scoutmasters.

Visiting Scout leaders at the meeting were:

J. P. Freeman, national field commissioner; J. P. Fitch, R. L. Hazlett and C. K. Warren, deputy field commissioners; John K. Doan, Scout executive from Cleveland; Scout Executive A. F. Curtis of Saginaw; J. P. Mestreat, of Bay City; R. C. Hester, of Muskegon, and A. F. Baker, of Oak Park, Ill.

The new executive council elected at the meeting is made up of Mayor Schreiber, Lyman Spitzer, Rev. Allen A. Stockdale, Carl T. Cotter, B. F. Lempert, John B. Merrell, Bartelle S. Hamilton, L. H. Sanzenbacher, Aaron B. Cohn, Frank B. Anderson, William E. Booker, Alfred B. Koch, L R. Schenck, Walter A. Eversman, Karl N. Hardee, Charles

Schmettau, Robert J. West, Dr. Will G. Gardiner and Edwin A. Machen.—The Blade, January 13, 1919.

SALVATION ARMY CENTER IS OPENED

Rooms at 433 Superior Afford Rest and Lunch Facilities

Three rooms and the basement at 433 Superior street, opposite the Interurban Station, were thrown open to the public today by the Salvation Army as a People's Recreational Center.

Ensign George Purdum, who has been identified with the maintenance of similar service stations in other cities, is in charge. It is hoped to make this recreational center self-sustaining. Restaurant facilities occupy the first room. There are counters and chairs for men and women at which will be served pie, cake, rolls and doughnuts, coffee, tea, sandwiches and soft drinks.

Just to the rear is found a lounging room for guests with reading and writing facilities. Beyond this there has been established a "mothers' room," where mother and babe will find all modern equipment for their convenience.

In the basement is a club room for men.

Another feature of the service station is the establishment of an information bureau. Likewise an employment agency which will endeavor to look after and care principally for the strangers who come to Toledo.—The Blade, June 2, 1919.

6. DAILY VACATION BIBLE SCHOOLS.

A work that promises free educational recreation for the 60,000 or more young people of school age this summer is the Daily Vacation Bible Schools. This is a nation-wide movement under the leadership of the churches of America, and in this city will be conducted under the direction of the Toledo and Lucas County Sunday School Association. The Rev. Herbert F. Loomis, pastor of the Pilgrim Congregational Church, has been engaged as supervisor.

It is proposed to conduct an institute for the training of teachers for the schools, after which seven schools are to be opened in the following churches, commencing Monday, June 30:

Norwood Avenue Church, Ewing and Norwood Avenue; First Baptist, Huron Street, with which will be united First Westminster Presbyterian; Second Congregational, East Side; First Reformed, Cherry and Moore Streets; Redeemer Lutheran, City Boulevard and Midway; Warren A. M. E., Erie and Washington Streets.

It is planned to open other schools later.

Method of Work

The school opens at 9 A. M. and is in session until 11:30, five mornings a week, there being no session on Saturdays or Sundays. The schools will not be devoted entirely to religious training proper of the children. Calisthenics, vocal music, athletics and varied craft work will be taught.

Besides the regular work there will be athletic contests and ball games for boys and end-ball and other games for the girls. Picnics and other recreational features will also be held. A special entertainment and picnic is to be given at the end of the five weeks' term, which closes August 1, for those who have been in regular attendance.

At the opening exercises each day the boys and girls sing to their hearts' content, have breathing exercises and calisthenics and listen to an interesting habit-building character talk or hear some story which is of moral or patriotic value.

The industrial period is one in which the boys and girls separate into their respective rooms to engage in useful industrial work. The boys weave fish nets that will hold fish, hammocks that hold people and smaller hammocks for sister's doll. They also make cord belts, dish mops and any number of useful things. The smaller boys weave mats for the table, do work with the scroll saw, whittling and other useful branches of enjoyable work. Ample opportunity is given for individuals to show initiative and ingenuity.

The girls spend their industrial period largely in sewing, making such things as will be practical and usable.

Kindergarten is held for the younger children.

The closing period each day is the patriotic hour, when the pupils sing patriotic airs and have exercises, including the allegiance to the flag.

Any boy or girl from 5 to 15 years of age, regardless of creed or race, is welcome in the Daily

Vacation Bible School. The schools held this summer in Toledo are in a chain of hundreds of similar schools stretching from the Pacific to the Atlantic. Last summer there were 513 schools located in 86 cities with an enrollment of 73,812 children. Ohio had 28 schools with an enrollment of 3,031 children. Fifty races and types were represented on the enrollment. The movement is inter-denominational, all denominations co-operating. In Toledo the schools are to be conducted inter-denominationally under the Toledo and Lucas County Sunday School Association.

The function of the school is to promote the social welfare of children irrespective of race or creed by giving them competent leaders and teachers, suitable and happy occupations, systematic oversight of games, good songs, and above all, to combine with this program religious training and practical Bible teaching, the supreme need of childhood. The school is free to the children, the expense being borne by the local churches, the Sunday School Association and by voluntary subscriptions on the part of individuals.

WHAT SUBSTITUTE HAS THE COMMUNITY FOR 408 CLOSED SALOONS IN TOLEDO, OHIO?

The Saloon Will Cease to be a Social Center, a Daily Lunch Room, and an Unofficial Employment Agency for Over 50,000 Men in Toledo Alone, and in the U. S. A. Over Five Million Men.

Profiteers of vice are ever ready to exploit natural desire for recreation. Has your church or community any program regarding:

1. Outdoor Play and Sports.
2. Community Centers.
3. Organized Athletics.
4. Gymnasiums.
5. Open Houses and Clubs.
6. Reading Rooms.
7. Good Theatres and Movies.
8. Properly Supervised Dancing.
9. Fraternal Activities.
10. Community Singing.
11. Well-Equipped Playgrounds.
12. Plays, Festivals and Pageants.
13. Wider use of Y. M. C. A. and Y. W. C. A.
14. Use of Ball-Parks and School Stadiums.
15. Community Control of Billiard Halls and Bowling Alleys.
16. City Director of Play for both Youth and Adult.
17. Sale of Coffee, Chocolate, Soda and Sandwiches at Cost Prices.
18. More Frequent and Better Distributed Band and Orchestra Music Throughout the City.
19. Community Forum under Official Control.
20. Development of Army Canteen System in Days of Peace.

A Community Need is a Community Opportunity. What is the Relation of the Churches to Your Community Needs?

7. TOLEDO'S PARKS AND PLAYGROUNDS

That Toledo is far behind many cities of much smaller population in the expenditure of money, number of trained workers, playgrounds and neighborhood recreation centers, may be noted by studying the table on page 181. The figures are taken from the Year Book of the Playground and Recreation Association of America for the year 1918.

It is little short of a tragedy that a great city of over 260,000 population did not provide in its budget a greater expenditure than $1,140 for city playground work. To be sure, $5,000 has been apportioned for playground work this year, but this is comparatively small when the magnitude and educational possibilities of supervised recreation is considered. Democracy is incomplete as long as children must resort to alleys and streets unsupervised, to play—a state altogether too prevalent in Toledo. Again, children must also be taught HOW to play in their childhood, as the lessons then acquired make for future conduct in the larger game of life.

The city has seven parks which have playground equipment, while Highland Park will also have a playground in the Autumn of 1919. The seven parks are the Navarre and Collins of East Toledo, the Willys, Holland, Riverside, City and Macomber Parks, the latter being the more centrally located and better equipped with play apparatus. For the year 1918, the city had but six women su-

pervisors for as many playgrounds, and then only for six summer months.

It was with wise foresight that the City Council recently passed the final legislation necessary to purchase a playground site in the Polish district, lying between Mulberry, Oakland and Streicher streets. The sum of $47,000 was appropriated for this purchase. In 1920, extensive arrangements are expected to be made for the installation of swimming pools and hire of supervisors. At present, there are two ball-fields constantly in use in this park. It is also planned to have community and public buildings in many of the parks. Ottawa Park and City Park will probably be the first ones to be so equipped.

Of Toledo's 51 public schools, 16 have equipment of play apparatus. They are as follows: Auburndale, Birmingham, East Central, Franklin, Gunckel, Indiana, Jefferson, Monroe, Parkland, Raymer, Sherman, Southeast, Stickney, Walbridge, Washington,—the schools of West Toledo not being considered, altho there is great need. No available statistics are procurable as to the cost of playground equipment. It is known, however, that many are in very poor condition and not at all adequately equipped. These school playgrounds are used only during school hours, as the School Board is unable to pay for special supervision.

But neither extensive nor expensive apparatus is necessary where TRAINED SUPERVISION can be obtained. A good play leader can make a playground from an open field. The best results are

attained, however, only when trained playleaders and good equipment go together.

SUGGESTIONS

1. The creation of a Commission of Recreation under appointment of the Department of Public Welfare.
2. Playgrounds and play space for children under 10 years of age. These not to be in excess of five minutes' walk from the homes of the children, the ideal conditions being noted in Philadelphia, where of the 98 per cent who attend under 14 years of age, 74 per cent were from homes within a radius of from one-third to one-fourth of a mile.
3. Playgrounds and play spaces for older children, not in excess of twenty minutes' walk from the homes.
4. Provision for indoor recreation at parks, playgrounds and school houses during the winter months.
5. The utilization of available play space for street play, in view of rapidly increasing congestion and lack of better play space. This latter suggestion would require the endorsement of city officials and the co-operation of property owners. Certain streets could be used at hours when there is little business activity. Games, such as volley ball, basket ball, ring and running games and indoor baseball might be permitted.
6. The duty of clubs, churches, societies, welfare

organizations, press and other agencies in discussing the necessity of minimizing juvenile delinquency and development of future citizens thru this work.

7. The immediate inspection, repair and renewal of present playground equipment, particularly those of the school yards.
8. Location of play parks in more populous districts.
9. The extension of the playground season.
10. Services of a playground director.

A HISTORY OF TOLEDO'S PLAYGROUND MOVEMENT

There are at least six steps in the development of the local movement. The first is seen in the formation of the Golden Rule Park, a small area, 150x120 feet, situated at Segur and Field Avenues. This was started by the late Samuel Jones, who was then Mayor of the city. The necessity of having a resting place for his workingmen and their wives, as also a "breathing-spot" where the children might play under proper direction, prompted this humanitarian work.

Little did Mr. Jones realize when he opened this park in 1894, that he was contributing momentum to a cause of so vast proportions. Over 400 American cities now have an equipment of 3,871 playgrounds and neighborhood centers under leadership, with 8,137 paid workers directing the recreational activities of children and adults. The annual ex-

penditure of these cities alone amounts to over six millions of dollars.

Playground Itself Not a Success

As a playground proper, it could not be considered a success. The park was too small and had but meagre apparatus and equipment. Mr. Jones, too, was a political idealist—his "Golden Rule" or modern civic Utopian scheme naturally received the greater emphasis. He gave to the work the necessary financial support. The work soon assumed the nature of a miniature Chautauqua for the discussion of political and ethical ideals, meritorious in themselves, but quite unrelated to playground work proper.

THE SECOND STAGE

This also was set in motion by Mr. Jones, and likewise assumed the nature of a PRIVATE enterprise. During the last year of his administration, 1904, he obtained the use of a section of land adjoining the Armory, extending from Spielbusch Avenue to Canton Street—the present site of the J. M. Bour coffee house. This site bore the rather euphonious name of "Wild Cat Shoot." Considerable impetus was given to the movement thru the services of a Mr. Stoyan Basil Tsanoff, a Bulgarian who came to the country as a representative of a Bulgarian wheat house. Mr. Tsanoff attended the University of Pennsylvania, and while engaged in sociological studies, became greatly interested in the playground movement. The young man is also credited with having originated the playground move-

ment of Philadelphia and New York City, and also the "evening reception" feature for adults in school buildings and the opening of these buildings as Social Centers.

Brings Man Here

Mr. Jones was in New York, early in 1904, and accidentally came across Mr. Tsanoff, whose friendship he formed and whom he induced to come to Toledo. With no stated compensation, Mr. Tsanoff started his work with addresses at the Golden Rule Park. As a result, a playground association was formed, Mayor Jones was elected President, Dr. Mary Law, Secretary, and Mr. Tsanoff the manager. The Bour site was equipped with swing-boards, see-saws, climbing ropes and other paraphernalia. Instructors connected with the "Law Kindergarten School" were loaned to the movement. The Bour site playground, however, had a limited existence, lasting but one season. The community sense of a need and its possibilities was not sufficiently awakened.

THE THIRD STAGE

This occurred during the years 1907-1912, when the brothers, Irvin E. Macomber and the late Franklin S. Macomber, became interested. These men are credited with giving time, energy and means to the work. They first obtained a plot of land, extending from Southard Avenue to Wakeman Street. This consisted of two city blocks of three and one-half acres. The grounds was next divided into a Newsboys' Playground section, supervised by Mr.

Gunckel, the "Newsboys' friend," and a Y. M. C. A. tennis court, the latter costing $4,000. The next move was to secure the attention and interest of the Park Board, which consisted of the then acting Welfare Directors, William Beatty, Lyman Spitzer and Leonard C. Price. Friends to the movement were soon made—persons who were able to aid in the financing and supervising of the work.

Work Progresses

Due to the able supervision of men and women, the work progressed for a period of five years. The Park Board rendered worthy service in making possible the payment of the men supervisors. The Federation of Women's Clubs of the city met the expenses of the women supervisors. Improvements to the amount of $2,000 were made on the park at this time. The greater expense, including the supervision of the play and care of the grounds, was met by private subscription. Financial aid was freely rendered by the two Spitzer brothers, A. E. Lang, Mr. Jermain, A. K. Detwiler, and others.

Soon the Board of Education saw the possibilities of the use of the ground for children after school hours. Three classes are now served: The Y. M. C. A., Newsboys and the school children.

During this early period, the land was anything but attractive, until the Macombers had it drained and filled with suitable soil. A wading pool was installed which became an occasion of great delight to the children.

Soon after, the Toledo Factories Corporation

purchased and occupied a large section—about one and one-half acres. As a result, the playground movement soon lapsed in interest.

THE FOURTH STAGE

The killing of a little girl while playing in the street created a civic interest which the Park Board was most anxious to see crystalize into a purchase by the city of the Macomber Playground. The purchase was made in 1915—the land being bought of the Guardian Savings Bank of Milwaukee, which had secured the interests of the Macomber and Crane estates.

Friends of the Playground Movement in Toledo must ever be grateful to this Park Board, who so unselfishly and unsparingly devoted their sympathies to the work while in office.

THE FIFTH STAGE

The introduction of play apparatus in the parks characterize this stage. The Park Board met in Mayor Whitlock's office, June 8, 1911, and voted to authorize the placing of swimming pools in three parks: the City, Navarre and Riverside. These swimming pools cost the city $10,291. Comfort stations were also installed at City Park, Central Grove, Ottawa and Riverside—the latter having a band-stand pavilion costing $11,900 additional Play apparatus was installed in the seven city parks (previously mentioned). As this is a distinct innovation, it may properly be spoken of as

THE SIXTH STAGE

The city has about 8 large parks, 44 main triangles and several boulevard parks in the middle of the street. All of these parks were bonded in 1888 and represent a total acreage of 1,566 acres, at a possible cost to the city of $513,748.50. The market value of these parks is variously estimated at from two to five millions of dollars. Property attached to the Waite High has since been added to the park system and valued at $20,000.

Supervised play first became a feature of the seven parks in 1914. Since then, over $10,000 has been spent on play apparatus and as much for swimming pools. The size and equipment of these parks is as follows:

Name	Size	Supervisor	Equipment
City Park.....	7 Acres	Yes	Playground (complete), Swimming Pool.
Collins Park.....	90 Acres	Yes	Playground (complete), Ball Field.
Bay View Park.. ..		No	Three Ball Fields.
Ottawa Park....	280 Acres	No	Playground (unfinished), Tennis Courts, Golf, Ball.
Macomber Park.	1½ Acres	Yes	Playground (complete).
Navarre Park....	53 Acres	Yes	Playground (complete), Swimming Pool, Ball Field.
Walbridge Park.	69 Acres	No	None
Willys Park.....	104½ Acres	Yes	Playground (complete), Ball Fields, Tennis.
Riverside Park..	63 Acres	Yes	Playground.

Contemplated Improvements

Improvement work entailing an expenditure of $240,000 is planned for the year 1919, by Welfare Director Benedict. Combination band-stands and comfort stations are to be constructed in Walbridge, City and Ottawa Parks.

A bridge will be constructed at Riverside Park. A swimming pool will be installed at Jermain Park. New barns for equipment are to be built at Ottawa Park. The roadway thru Bay View Park will be macadamized. Ravine Park will have grading, draining and roadway work.

The Director has stated that during the winter, the department will maintain skating rinks in the parks and will have some band concerts for the skaters.

DENSITY OF POPULATION WITHIN CITY LIMITS

Toledo has 80,000 young people from 6 to 21 years of age—nearly one-third of the entire population. Before any constructive community recreation can be completed, it is necessary to ascertain the density of the city's population for each district, and particularly the density and number of children in each acre.

The present number of playgrounds and play facilities must be ascertained and an estimate made as to whether adequate provision has been made for public recreation in the densely populated districts.

From a study of city maps, charts and population statistics, the density of population for nine sections of the city was made. The sections are representative and enable one to secure an average result for the entire city. The densely populated districts are given in their order and the population per acre of each district:

Section 1. Center of Business District, bounded by Adams, Summit, Washington and Michigan Streets. Called the "down-town" district. This district has the greatest density, with an average population of 43 persons per acre.

Section 2. Northwest of Business District, bounded by Adams, Washington, Michigan and 21st Streets, the high point being in the vicinity of Canton Street and Woodruff Avenue, with an average population of 42 persons per acre.

Section 3. Air Line Junction, Polish Settlement, bounded by Hawley Street, Indiana Avenue, Brown and Buckingham Streets. The average population is 29 persons per acre.

Section 4. Lower Town, bounded by Superior, Stickney, Champlain and Elm Streets. The northern and older section of the city. Average population of 27 persons per acre.

Section 5. Lagrange Street, Polish Settlement, bounded by Central, Franklin, Pearl and

Elm Streets. Average population of 26 persons per acre.

Section 6. Vicinity of Broadway and South Streets, bounded by Maumee, Western, Hawley and Orchard Streets. Average population of 26 persons per acre.

Section 7. Vicinity of Virginia and Winthrop Streets (residential), bounded by Fulton, Bancroft, Lawrence, Islington and Collingwood. Average population of 23 persons per acre.

Section 8. East Toledo, bounded by Navarre, Oak, Greenwood and Belt Streets. Average population of 18 persons per acre.

Section 9. Manhattan, bounded by Summit, Columbus, Kalamazoo and Pontiac Streets. Average population of 6 persons per acre.

DENSITY OF POPULATION OF CHILDREN OF SCHOOL AGE

As the wards and school districts have changed so frequently, a new table derived from the school census of 1919 was made, in order to ascertain the number of children of school age per acre in the school districts. The figures are as follows:

Name of Schools	Population Children per Acre
Gunckel, Indiana, Sherman	9
Parkland, Washington, Hoag, Segur	8

West Toledo, Waite, South 7
Nebraska, Navarre, East Side 6
Glenwood, Fulton, Warren, Lagrange, Stickney, Manhattan, Ketcham, Newberry, Broadway 5
Walbridge, Auburndale, Lincoln, Monroe, Jefferson, Birmingham, Central, Franklin.. 4
Garfield, Cherry, Ontario, Mott, Raymer, Newton 3
Spring, White, South East, Monroe, Arlington 2
Adams Township, Ironville, Oakdale, Chase, Wayne, Harvard, Irving, McKinley..... 1

PLAY ACTIVITIES OF SCHOOL CHILDREN

Sixteen schools have playgrounds with apparatus, much of which is in need of repair. No provision is made for supervised play after school is "out." The apparatus also is practically unused during the summer and vacation periods.

An attempt was made to ascertain the number of school buildings that are used for play activities and their use. Of Toledo's 51 school buildings, 23 are used largely for basketball, Women's Patriotic Leagues, College Alumni Associations and Boy Scouts. The buildings most in use are marked with an asterisk. Their use is confined principally to the school year:

Auburndale	Glenwood	Raymer
Birmingham	Gunckel	*Scott
Central	*Lincoln	Spring
*Cherry	McKinley	*Stickney

*East Side Central	*Monroe	*Walbridge
Fulton	*Newberry	Waite High
Garfield	Newton	Waite Elementary
	Norwood	*Wayne

In view of the lack of facilities for public recreation, nearly all of these school buildings should be used more throughout the entire year. Provision should be made for recreation for both ADULTS and children. Ohio has recreation legislation which covers this point.—Ohio Statutes, Section 7622-5.

Less than one-fourth of the school districts are sufficiently near parks and playgrounds to permit children to go unattended. Police protection and lighting facilities are also inadequate in many of Toledo's parks and playgrounds. Lack of strict supervision and indifference on part of managers to the character and general conduct of their patrons have given some of our parks a bad tone.

PRIVATE RECREATION

The telephone and city directories for 1919 gives a list of eight clubs and associations in the city. As this is a small number, it is assumed that only the larger and more influential clubs are considered. It is definitely known that there are at least 100 smaller clubs and societies in Toledo. Fraternal, labor unions and similar organizations are not included, altho they have many "Social" and "Outing" features, as "Pleasure," "Athletic," "Social" and "Bowling Clubs." Not more than one-fourth are free from the taint of commercialization. Philan-

thropic agencies and churches have a great field for service here, namely, in providing well-rounded recreational facilities for a city's youth. The Department of Public Welfare has made provision for the playing of baseball, tennis and golf in some of the parks, but these facilities alone are entirely inadequate for a city of 260,000 people. Community houses equipped with gymnasiums, swimming tanks, and with rooms for clubs and organizations to hold their meetings, and an auditorium to hold public meetings, might properly be considered by such agencies as the Commerce Club, Woman's Club, Rotary, Exchange and Toledo Club. Toledo has the money, and in time will have the incentive. A start should be made.

COMPARATIVE TABLE SHOWING PLAYGROUND FACILITIES IN CITIES SMALLER THAN TOLEDO.

		Centers Under Paid Leadership				Paid Workers				Hours During Which Centers Are Open Under Leadership.			Average Daily Attendance	
	Population	Year Round	Summer Months	Other Seasons	Total	Men	Women	Empl'y'm't Yr. Rd.	Caretakers	Summer	Spring and Fall	Winter	Summer Months	Winter Centers
Oakland, Cal.	206,405	20	..	26	46	7	46	27	11	9:30 to 8:00	5	4	5,336	4,447
Sacramento, Cal.	68,984	3	1	..	4	1	3	4	3	9:30 to 5:00	Sat. & Sun.	.....	428	....
San Diego, Cal.	56,412	4	..	..	4	7	10	17	6	7	7	7	.....	....
Hartford, Conn.	112,831	2	27	5	34	21	148	7	12	9:00 to 6:00	9:00 to 5:00	9:00 to 10:00	6,000	2,500
New Haven, Conn.	152,275	..	14	44	58	4	120	1	..	9:00 to 4:00	3:30 to 5:00	.....	3,500	....
Wilmington, Del.	95,369	..	16	..	16	6	27	..	2	14	7	.....	175	....
Savannah, Ga.	69,250	6	..	..	6	6	9	..	1	3½	3½	3½	911	911
Evanston, Ill.	29,304	10	2	3	12	2	13	10	15	12:00 to 3:00	9:00 to 1:00	9:00 to 4:00	1,200	2,500
Oak Park, Ill.	27,816	..	1	4	5	4	2	..	8	1:00 to 6:00	9:00 to 5:00	.....	85	....
Keokuk, Iowa	14,008	..	1	..	1	..	..	1	1	1:00 to 9:00	.....	.....	200	....
Brookline, Mass.	33,526	5	10	..	15	13	40	21	10	10:00 to 8:30	10:00 to 10:00	10:00 to 10:00	1,600	850
Holyoke, Mass.	66,503	..	13	..	13	10	42	3	7	9:00 to 9:00	.....	.....	3,619	....
Lynn, Mass.	104,524	..	5	..	5	6	10	..	8	9:00 to 5:00	.....	.....	4,800	....
Grand Rapids, Mich.	132,861	..	10	14	24	15	16	1	8	10	.....	15	15,000	12,000
TOLEDO	260,000	..	6	..	6	..	6	..	..	9:00 to 5.00	.....	.....	750	....

COMPARATIVE TABLE SHOWING PLAYGROUND FACILITIES IN CITIES SMALLER THAN TOLEDO.

Authorities Managing Playgrounds and Recreation Centers.		Expenditures Last Fiscal Year				Sources of Financial Support.	Year First Center Was Established.
		Lands, Buildings, Permanent Equipment.	Upkeep, Supplies and Incidentals.	Salaries.	Total.		
Oakland, Cal.	Board of Directors of Playground	$8,147.54	$24,453	$60,000	$92,591	Municipal Funds	1909
Sacramento, Cal.	Playground Directors	.....	2,449	9,066	11,515	Municipal Funds	....
San Diego, Cal.	Playground Commission.	.....	5,940	20,925	26,865	Municipal Funds	1910
Hartford, Conn.	Park and B'd Education.	9,500.00	7,860	13,000	36,000	Municipal Funds	1896
New Haven, Conn.	Civic Federation	500.00	1,400	6,100	8,000	Municipal Funds	1909
Wilmington, Del.	Park Commission / People's Settlement	10,298.00	2,000	4,700	17,000	Municipal and Private Funds	1906
Savannah, Ga.	Recreation Commission..	.....	2,588	12,300	14,888	Municipal Funds	1914
Evanston, Ill.	City and School Districts	1,100.00	1,272	2,375	29,000	Municipal Funds	1905
Oak Park, Ill.	Board of Education.....	1,000.00	6,000	4,000	11,000	Municipal Bonds	1917
Keokuk, Iowa	Board of Education.....	16,000.00	.....	375	16,375	Municipal Funds	1918
Brookline, Mass.	Playground Commission.	1,000.00	12,000	27,000	39,000	Municipal Funds	1897
Holyoke, Mass.	Playground Commission.	.....	6,400	6,000	12,400	Municipal Funds	1910
Lynn, Mass.	Park Commission	.....	1,500	10,000	11,500	Municipal Funds	1909
Grand Rapids, Mich.	Dept. Public Welfare....	15,138.00	6,545	10,032	31,716	Municipal Funds	1910
TOLEDO	Department of Welfare.	.....	250	864	1,114	Municipal Funds	?

8. CLUB HOUSE FOR SETTLEMENT NEED AND Y. W. C. A. ACTIVITIES

June Purcell Guild Favors Community Center for Entire Neighborhood.

SUBSTITUTE FOR SALOON

Would Offer Attractions for Every Member of the Family.

What is needed in North Toledo settlement is not so much a settlement house as a community and club center for the neighborhood, is the opinion of June Purcell Guild, who will begin her work as head resident May 1.

"With the closing of the saloons the last of May, we hope to open up in connection with the house, a man's room for pool and other games, a place where men may meet and smoke if they like and enjoy a homelike atmosphere, to take the place of the saloon as a loafing place," said Mrs. Guild in discussing plans for her new work.

Contracts have been let for an addition to the former settlement building, which will provide quarters for such development. Work on this addition will begin immediately.

Other enterprises which Mrs. Guild has in mind for the community house are a community laundry, where women of the neighborhood may bring their family washing and find running water, stationary

tubs and all modern equipment for laundry work. Many homes, it has been found in this section of the city, have no city water and it is believed such laundry equipment would be of immense value.

The aim of the house will be as heretofore to provide diversion and recreation for the entire family. There will be mothers' clubs, children's activities, musical instruction and men's clubs, so that an entire family may come on the same night and find something to their liking.

Ground adjacent to the settlement, purchased three years ago and used for war gardens during the war, will be equipped immediately for a supervised playground—a feature greatly needed, as there is no play center nearer than Riverside Park, and to reach this children must cross the switching tracks of three railroads.

If Mrs. Guild's plans, which have the enthusiastic backing of the board of trustees, carry, the North Toledo Settlement will become Toledo's first community center, in the real sense of the term, and a model for others to be opened in various sections of the city.

Mrs. Guild, while a young woman, brings to her work broad education and wide experience in business and social service activities. Before her marriage she practiced law in Columbus, where she was admitted to the bar in 1909. She was graduated from Ohio State University in 1910, and in addition to her LL.D. degree, has taken post-graduate work in sociology in the University of Chicago. She was a member of the Board of Education in Columbus.

After her marriage to Arthur Alden Guild, new superintendent of the Toledo Federated Charities, Mrs. Guild was head resident of the South End center, located in the steel district of South Chicago, for two years and a half. Later she was with the United Charities of Chicago, served on the Court of Domestic Relations and was for one year superintendent of the Chicago Juvenile Detention home with a staff of 58 under her.

Since coming to Toledo with her husband three months ago, Mrs. Guild has been at work on a "Study of Juvenile Delinquency," about to be published in the Journal of Criminology.

Officers of the North Toledo Settlement are as follows: President, Mrs. J. A. Barber; first vice president, Mrs. T. B. Fogg; second vice president, Mrs. Maurice Scott; secretary, Mrs. James Austin; treasurer, W. E. Waldo.

The board of trustees is made up of the following:

L. V. McKesson, George Lathrop, Mrs. Frederick L. Geddes, Mrs. Prentice E. Rood and Mr. and Mrs. Lee Moon, Mrs. C. F. M. Niles, Mrs. Lewis H. Clement, Mrs. J. Harrington Boyd and Miss Matilda Campbell.—The Times, April 20, 1919.

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528 BLADE NEWSIES GIVEN THEATRE PARTY

Blade newsboys—528 of them—enjoyed a theatre party in the Strand Arcade theatre Friday night. The entertainment was given by the manage-

ment of The Blade. The newsies saw the Kinsey Komedy Kompany.

Of course, the boys got there early and waited many long minutes for the show to start, but no "rough house" had to be quelled. The party, despite its number and vim, proceeded to enjoy itself with no annoyance to other patrons.

The Kinsey Komedy Kompany got unprecedented applause, to which it bowed repeatedly. Encore after encore was demanded and given unstintingly.

When the ice-water supply ran out, at the end of the performance, a lively dash was made to the adjacent soda fountains.

The management was especially courteous to its young guests.

Next week another party will be given to 500 more carriers by The Blade management.—The Blade.

Y. W. OPEN TO ALL CLASSES OF GIRLS

Welcoming of All Creeds and Denominations Urged by Welfare Woman.

NEED EQUAL GUIDANCE.

Children Afflicted with Wanderlust Furnish Problem Here for Workers.

Mrs. Prentice Rood, Toledo representative at the Cincinnati Welfare Conference last week, ad-

dressed the board and association secretaries of the Y. W. C. A. on conservation of woman power at the all-day meeting on Monday, held in the Association building.

Mrs. Rood urged that girls of all creeds and denominations be equally welcomed and that the spirit of interest and co-operation aroused by the united war work campaign be used to good advantage.

"It has been urged that Y. W. C. A. organizations have built around themselves a barrier that turns away outsiders," declared Mrs. Rood. "I think that is a misunderstanding due to misapprehensions of the girls themselves.

"Girls of every religion need equal guidance. Something must be done to take in the girls interested during the united war work campaign. I would like to see women of other faiths on our board.

"Y. W. C. A. work is not for the industrial girl alone. It is for the girl of leisure as well. Girls must be approached from their own viewpoints."

Report on Growth.

Secretaries of the various departments reported upon the unprecedented growth of the different departments. Miss Ethel Sheffer reported that total membership is 2,898.

Miss Ruth Adler declared that 500 grade school girls have been enrolled in the Girl Reserves, the new national organization that includes seventh and eighth graders and industrial girls under 18 years.

Miss Eudora Dickson, residence and house sec-

retary, told of the many runaway girls that the home has cared for. Since August, 11 wanderers have been returned to their parents.

Most of them were around 18 years old and had left home thru some misunderstanding. One child of 12 had provoked her mother into saying that she was not worth her salt, whereupon the heart-broken youngster had packed up and left for Toledo.

One girl and her sweetheart from a small country town were persuaded to wait until father and mother would give their consent and to go home again.

Another case was that of a girl with the wanderlust who would disappear from home over night to turn up in another city. She would stay a few days, answering all inquiries in the manner that most appealed to her at the moment, whether it corresponded to the way she had told it before or not.

Miss Lily Matheson, devotional secretary, described the thoro work of her department in visiting every girl in every store and office building in the city, interesting them in attending the noon lunches at the Valentine hall and evening classes at the organization building.

Entertainment for Lonesome.

Each Friday night a delegation of girls visit the Florence Crittenden home, furnishing entertainment to the lonesome lassies who have not been so fortunate as they.

Miss Bess Outcault, industrial department, asserted that this field embraced between 4,000 and

5,000 employed girls. Efforts are being made to reach every one of them by the establishment of clubs in the different factories with advisers for each. Miss Elsie White reported that the physical department is growing steadily, having increased to 1,000 members in the last year.

Mrs. Hutler, reporting on war work, declared that it embraced 477 workers. She said the local Y. W. C. A. is the only one in 14 counties. She urges the branching out of the organization, with one base established in East Toledo.

Miss Mary Howard, general secretary, urged that a summer camp be founded for the girls.

The cafeteria is feeding 500 people a day, according to Miss Edith Robinson, but it needs 600 to make it pay. More advertising is needed, she thinks.

In general, the plans of the Association for the coming year are to branch out on a larger scale than ever before, to include girls of all religions, to try to show them that the Y. W. C. A. is not a place to sing hymns and look solemn, and to meet the needs of all classes of girls.—The Times, Dec. 11, 1918.

9. RECREATION IN FIRST YEAR OF WAR

Much has been told in the press of the influence exerted by the war upon public thought in Great Britain in regard to physical degeneration and the means necessary to re-invigorate the nation. That a similar influence is at work in America has not as yet been sufficiently recognized. The Playground and Recreation Association of America, in its year-

book for 1917, shows not only how the war has stimulated interest in the physical education of the young manhood of the country, but, what is far more significant, how it has reacted upon physical education and recreation generally.

In spite of large economies in almost every sphere of public life, provision of healthful play for children and adults has increased during the first war year by 18 per cent, if measured by the number of playgrounds operated. It has increased 50 per cent if measured by the amount of money spent upon them—$6,500,000.

One of the most interesting features of the year is the great increase in municipal participation. In 291 of 481 cities for which complete information is available, playground and recreation center work is wholly or in part administered by the municipality —in 38 of them by recreation commissions, in 22 by recreation departments, divisions or bureaus, in 108 by school boards, in 59 by park boards and in 9 by city councils or boards of selectmen.

Another item of advance is the extension of organized play into the winter months and into the late evening hours, necessitating, in the one case, provision of suitable buildings or use of schools, and in the other the lighting of playgrounds.

Of the six and a half million dollars spent on play, nearly two-thirds were expended in 300 cities on salaries alone. In the 481 cities included in the report, nearly nine thousand workers were employed, an increase of about 25 per cent over those of the previous year. Even more promising for the fu-

ture is the fact that seventy-five cities maintained training classes for playground workers with probably 3,000 students, and that in at least thirty-four cities recreation positions were filled by civil service examinations.

What all this means for the moral and physical wellbeing of the people cannot be related in cold figures; but something of this gain may be gathered by an effort to visualize the three-quarters of a million of boys and girls daily frolicking under the supervision of play leaders on some four thousand playgrounds, the six hundred or more playgrounds lighted during the evening, the seven hundred school building or so used for play after school hours, the half million young people enjoying wholesome recreation every evening, the 200 public bathing beaches, 300 swimming pools and 400 public baths in use.

From France and from the training camps at home, the Commission on Training Camp Activities learns that in round figures 118,000 soldiers participated in organized basketball alone last season, not including informal games that would bring the number nearer 150,000. This game has some special advantages in connection with military training, one of them being that it can be played both in the open and under cover, and another that it makes for physical and mental co-ordination. Swimming is to be taught soldiers in the training camps this summer as a military requirement.

A rumor has spread that home entertainments and recreation provided for soldiers and sailors in

cities and towns near army and navy camps are impairing the efficiency of the men for their military duties. This is emphatically denied by Raymond B. Fosdick, chairman of the training camp commissions. He admits that soldiers have not always been entertained too wisely, that hospitality is occasionally overdone, and that sentimental and foolish ideas, such as the "godmother" plan, are sometimes promoted by well-meaning persons who do not understand the real needs and wishes of the men. "But," he says, "the recreation provided in camp communities is not a hit-or-miss affair. Known all over as the War Camp Community Service, it was long ago established by the Playground and Recreation Association of America, at the request of the War and Navy Departments. This town hospitality for the men in service is mobilized by nearly two hundred trained workers. Dances do not constitute an overwhelming proportion of the recreation program. Athletic meets, community sings, concerts, church socials, automobile rides, home hospitality and many other forms of entertainment are provided. . . . The time has not come for the public to keep hands off the men in service.' "—The Survey, May 18, 1918.

10. WORKERS AND FIGHTERS

This is the first war in which the fighters were trained to play. The hostess houses, neighborhood entertainments and boxing matches of the canton-

ments were the beginnings of carefully systematized amusements that accompanied the fighting forces from enrollment to demobilization.

Phonographs and baseball bats, boxing gloves and movies were recognized as a part of the essential military equipment.

Recreation was planned like drill, transport and rationing. We tried to find the best way of doing all these things. Famous pugilists, wrestlers, baseball stars and physical trainers were hired to accompany the army and navy.

Volunteer organizations, indorsed and sponsored by the government, raised hundreds of millions of dollars to provide healthful, helpful recreation. It was no small army of professional organizers of amusement that accompanied the armed host from cantonment to fighting front and back to hospitals, rest camps, convalescent stations and demobilization quarters.

Playing and fighting were intermingled and both were the better done. A Surrey regiment actually dribbled a football across No Man's Land and into the German trenches during an advance, and American soldiers tell of baseball scores spoiled by shells that blew away the bases.

This was another of the thousand things that made this war, and the lessons that must be learned from this war, unlike all other wars and other lessons.

The careful planning of play was official recognition that our fighters were human beings, citizens of a democracy, fighting for human, democratic

happiness. It was this that sent our boys with joyous, joking unconquerable defiance of death thru the red hell of battle to glorious victory. It kept them fit and brought them back the cleanest army that ever answered a roll call.

We learned much about playing as well as fighting in this war. We learned that vicious diversion could be fought much better by abundant recreation than by superabundant preaching.

We learned that play, as well as government, must be democratic. Paternalistic patronizing, "up stage" directing and dictating, roused resentment or was baffled by indifference. Only where skilled leadership was inspired by the spirit of co-operation was success attained.

We learned that such democratic play is essential to vigorous morale in fighting or working The boys at the front combined playing and fighting and went into the "great game" with the same spirit they learned in gentler sports. When labor shall be able to include that spirit of constructive play, with its joyous rivalry in accomplishment, we shall have learned one more great lesson the war tried to teach us.

The least we can do is to save the splendid machinery we build for the organization of amusement among the soldiers and sailors and apply it to civil life. The dull boy produced by all work and no play is an inefficient worker and a poor citizen. Our industrial centers, even more than our military camps, need organized, virile, democratic amusement.

Our schools and colleges, social centers and factories can make splendid use of the amusement forces mobilized for war.

CHAPTER IV

IV. QUESTIONS AND EXERCISES FOR ADVANCED SOCIAL STUDENTS

1. Ascertain the groups and their number which are studying the problem of "Americanization" in your community. Where do they study? What is the method used?
2. Is the social welfare of the working classes of the community a matter of concern to the men or the women of the upper classes? Why?
3. The New Testament teaches us to work for an ultimate social order. Is this order to be developed gradually or deferred to the day of the personal appearance of Christ? This is an open question. Discuss it.
4. Do university-trained men and women take as readily to social service as others? Is it true that there is an "aristocracy" in education? Is it true that there is an "aristocracy" in the church? From whence then come our social ideals and dynamic?
5. What provision is made for social training in co-operation?
   (a) Within the group—thru the deliberative assembly and group action?
   (b) Without the group—one group with other groups?
   (c) What provision is made for increasing the

number and range of groups co-operated with?

(d) What motives are utilized in initiating and sustaining conduct?

(e) What awards are used to promote action?

(f) On what is emphasis laid—skill achieved? scattered deeds done? habitual practice? social solidarity? heavenly bliss? approval of teacher or group, or God?

6. In working for a new present social order, is one in danger of losing the sense of eternal values and individual worth? Discuss freely.
7. It is said that "youth is forward-looking"—that he cares not so much for the past as the present and more for the future—that he aspires to new heights, new experiences, new ideals and new visions. If true, does this demand a corresponding attitude on the part of church leaders? Discuss freely.
8. Is it true that the so-called "altruistic" callings or vocations lack sufficient and efficient workers? Discuss.
9. Develop and write a list of the "altruistic" vocations. List them according to their relative importance.
10. How can we "inspire the religious forces of the country with the educational ideal?"
11. How can we "inspire the educational forces of the country with the religious ideal?"
12. Develop a list of efficient social workers whom you know are not connected with churches. A list who are connected with churches. Note

how they compare in both numbers and native ability.

13. When the New Testament was written, the early Christians had not the status of citizenship, slavery existed—a simple social and economic order prevailed, and poverty and congestion as we now observe it in the ghettto and cities was an unheard of state. Does the modern realization of this fact imply the need of a so-called "new" gospel, or the social application of the "old" Gospel with a new spirit and perspective ? Discuss freely and intelligently.
14. Is the world growing better or not? Consider such factors as: home life; modern housing conditions; class and religious prejudice; child welfare; social solidarity; education; disease and preventive measures; industrial conditions; growth of ideals and institutions; national and international morality. That the study may prove vital, make a comparison of modern day life conditions as compared with that of sixty years ago.
15. Outline a plan whereby different races and peoples may live peaceably together in a community and be thoroughly assimilated into the social whole.
16. Discuss the question from the social view: "Is religion primarily a matter of transportation or transformation?

SECTION FIVE

APPENDICES

EXHIBIT I.

A SELECTED BIBLIOGRAPHY OF MOVING PICTURES

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EXHIBIT II.

LAWS REGULATING THE CENSORSHIP OF MOTION PICTURES IN OHIO, AS AMENDED, EFFECTIVE AUGUST 27th, 1915

Be it enacted by the General Assembly of the State of Ohio:

Section 871-46. Section 1. There is created under the authority and supervison of the industrial commission of Ohio a board of censors of motion picture films. Upon the taking effect of this act, the Industrial Cmmission shall appoint with the approval of the governor, three persons, one for one year, one for two years and one for three years, who shall constitute such board. Upon the expiration of the term of each member so appointed a successor shall be appointed in like manner for a term of three years.

Section 871-47. Section 2. The Industrial Commission shall furnish the Board of Censors with suitable office rooms and with sufficient equipment to properly carry out the provisions of this act. The Board of Censors may organize by electing one of its members as president. The secretary of the Industrial Commission shall act as secretary of the board. Each member of the Board of Censors shall receive an annual salary of one thousand five hundred dollars per year. Such salary and expenses shall in no case exceed the fees paid to the Ohio

Board of Censors for examination and approval of motion picture films.

The members of the board shall be considered as employes of the Industrial Commisson and shall be paid as other employes of such commission are paid. The Industrial Commissian shall appoint such other assistants as may be necessary to carry on the work of the board.

Section 871-48. It shall be the duty of the Board of Censors to examine and censor as herein provided, all motion picture films to be publicly exhibited and displayed in the State of Ohio, and when necessary the Board of Censors may designate certain of the assistants furnished to them by the Industrial Commission, who under the direction and supervision of the board may examine motion picture films. Such films shall be submitted to the board and passed and approved by the board before they shall be delivered to the exhibitor for exhibition. The board shall charge a **fee of one dollar for each reel of film** to be censored which does not **exceed one thousand lineal feet, and one dollar for each additional one** thousand lineal feet or **fractional part thereof.** All moneys so received shall be paid each week into the state treasury to the credit of the general revenue fund.

Section 871-49. Only such films as are in the judgment and discretion of the Board of Censors of **a moral, educational or amusing and harmless character** shall be passed and approved by such board. When a film has been censored by the Board of Censors a certificate showing the approval or re-

jection of such film shall be issued to the party submitting the film. When a film is passed and approved by the Board of Censors such film shall be given an **approval number,** which shall be shown on the certificate issued by such Board of Censors to the party submitting the film. Such certificate shall also show the title of such film and all eliminations ordered from such film by the Board of Censors. For each film so approved there shall also be issued by the Board of Censors an official leader or stamp of approval of not less than five feet in length bearing the words, "Approved by the Ohio Board of Censors," and the number assigned to such film on the certificate of approval. Such official leader or stamp of approval shall also contain an outlined map of the State of Ohio with the great seal of the State of Ohio printed thereon. The Board of Censors shall be authorized to recall any film for recensoring or to revoke any certificate permitting the exhibition of any film in the State of Ohio, whenever in the judgment of such board the public welfare requires it. Before any motion picture film shall be publicly exhibited all eliminations ordered by the board shall have been made by the person or persons loaning, renting or leasing such film or films to the exhibitor for exhibition, and there shall be projected upon the screen the design of the official leader or stamp of approval of not less than three feet in length, issued by the board for such film.

Section 871-50. Section 5. The Board of Censors may work in conjunction with any censor

board of legal status of other states as a censor congress and the action of such congress in approving or rejecting films shall be considered as the action of the board and all films passed, approved, stamped and numbered by such congress, when the fees therefor have been paid to the Ohio board, shall be considered approved by such board.

Section 871-51. Section 6. Ninety days after this act shall take effect no films may be publicly shown or exhibited within the State of Ohio unless they have been passed and approved by the board or censor congress and stamped and numbered by such board, or congress, as provided for herein.

Section 871-52. Any person, firm or corporation who shall publicly exhibit or show any motion picture within the State of Ohio unless it shall have been passed and approved by the Ohio Board of Censors or the Congress of Censors shall, upon conviction thereof, be fined not less than twenty-five dollars nor more than three hundred dollars, or imprisoned not less than thirty days nor more than one year, or both, for each offense. Any person, firm or corporation who shall loan, rent or lease any film or films to any exhibitor or other person for public exhibition within the State of Ohio before such film or films shall have been passed and approved by the Ohio Board of Censors or Congress of Censors, shall upon conviction thereof, be fined not less than twenty-five dollars nor more than three hundred dollars, or imprisoned not less than thirty days nor more than one year, or both for each offense. Any person, firm or corporation who shall

loan, rent or lease any film or films to any exhibitor or other person for public exhibition in the State of Ohio before the eliminations ordered by the Ohio Board of Censors or Congress of Censors have been made, shall upon conviction thereof, be fined not less than twenty-five dollars nor more than three hundred dollars, or imprisoned not less than thirty days nor more than one year, or both for each offense. Any person, firm or corporation who shall publicly exhibit or show any motion picture within the State of Ohio without having first projected upon the screen the design of the official leader or stamp of approval of not less than three feet in length, assigned to such film as shown on the certificate issued by the Board of Censors shall upon conviction thereof, be fined not less than twenty-five dollars nor more than three hundred dollars, or imprisoned not less than thirty days nor more than one year, or both for each offense. Any person, firm or corporation who shall publicly exhibit or show any motion picture within the State of Ohio that contains parts or sections that have been ordered eliminated by the Ohio Board of Censors or Congress of Censors, or shall add any part or parts to any motion picture after the same has been censored and approved by the Ohio Board of Censors or Congress of Censors, and shall rent or lease such motion picture for public exhibition, or shall publicly exhibit any motion picture containing any part or parts added after such motion picture has been censored and approved by the Ohio Board of Censors or Congress of Censors, shall upon conviction

thereof, be fined not less than twenty-five dollars nor more than three hundred dollars, or imprisoned not less than thirty days nor more than one year, or both for each offense.

Section 871-52. Any person or agent, employe or officer of a corporation or firm who shall counterfeit such hereinbefore described official leader or stamp of approval or use or have in his possession such a counterfeit leader or any similar designation not issued by the Board of Censors, shall upon conviction thereof, be fined not less than one hundred dollars nor more than three hundred dollars, or be imprisoned not less than thirty days nor more than one year, or both for each offense.

Section 871-52b. A justice of the peace, mayor or police judge shall have final jurisdiction within his county in a prosecution for a violation of any provision of the laws of Ohio relating to the regulation and censoring of motion picture films.

Section 871-35. Section 8. Any person in interest being dissatisfied with any order of such board shall have the same rights and remedies as to filing a petition for hearing on the reasonableness and lawfulness of any order of such board or to set aside, vacate or amend any order of such board as is provided in the case of persons dissatisfied with the orders of the Industrial Commission.

NOTE: The foregoing sections, 871-46, 871-47, 871-50, 871-51 and 871-53 remain the same as passed April 16th, 1913.

Sections 871-48, 871-49, 871-52, 871-52a and 871-52b are the same amended and supplemented, passed by the legislature May 19th, 1915, and approved by the Governor May 25th, 1915.

EXHIBIT III.

(An Article Compiled in 1915)

THE MOVIES—CENSORSHIP—AND THE OHIO REFERENDUM

By Chas. G. Williams, of the Ohio Board of Censors

Few comprehend the magnitude of the motion picture industry. By good authority it is estimated to be fifth in the United States from the standpoint of capital involved. As a factor in instruction, amusement, and general influence, it has had few parallels and is yet in its infancy.

Because of its proportions and the legitimacy of its object, it is entitled to consideration from the government, both state and national. But the government in its consideration must not overlook the duty it owes to its citizens. The state must not forget that countless thousands view motion pictures daily, that a great percentage of these are children of tender years whose minds and lives are being shaped by their environment, and that by reason of the marvelous manner in which a motion picture appeals to the mind through the eye, each day there go forth innumerable suggestions for good or evil, dependable upon the character of the film witnessed. Therefore there can be no question of more vital concern to the state.

One can scarcely believe that film companies produce pictures unfit for public exhibition. Nevertheless, they do. Not long since a large number of

the legislators of Ohio visited the projecting room of the censor offices to witness eliminations that had been ordered by the board. Some women who were interested in this work were present, and upon a few scenes being shown they bowed their heads in shame and took their departure. It will not be denied but that it is often a difficult matter to determine the merits or demerits of a photo-play. However, it will be agreed by every intelligent and respectable citizen of the state that when a film or part of the same is manifestly within any of the following classes the right to exhibit it should be forever prohibited:

Pictures of a sensuous nature which tend to excite sexual passions.

Pictures intended to blaspheme the Deity and bring into disrepute the Christian religion.

Pictures of a coarse, vulgar character containing scenes of suggestion.

Pictures which unduly aggravate religious strife and hatred.

Pictures assembled in such a manner that they become technical lessons in crime and immorality.

Pictures which arouse race prejudice and are mob-inciting in their nature.

Pictures containing scenes so ghastly and gruesome that they are dangerous for women and children to behold.

Pictures that proclaim traitorous and anarchical doctrines and those intended to ridicule the legally constituted authority of the nation and state.

Pictures of every kind and character wherein

the evil shown outweighs the moral of the story.

It certainly will not be disputed but that pictures clearly within any of the above classification should not be exhibited. This being true, the problem confronts the state as to the most logical means to employ to protect its citizens, especially children, against dangerous and harmful films. To this there is but one solution, which is—**State Censorship.**

In April, 1913, the Ohio Legislature in its wisdom, passed a law establishing the Ohio Board of Censors to consist of three members, said law requiring that all films be passed upon by this board before being exhibited in the state. A penalty was provided against anyone who exhibited a film that had not been approved. The board began censuring on September 22nd, 1913, and continued until December 31st, 1913, when the work was suspended pending a decision by the United States Supreme Court on the constitutionality of the law. This decision was rendered in April, 1914, and settled the proposition that exhibiting motion pictures does not come within the constitutional provision relative to free speech and the press. In other words, it decided specifically that a state has a right to regulate the exhibition of motion pictures.

As is true with all new laws, the legislators could not foresee the many contingencies to arise thereunder. Some of the film companies and exchanges took advantage of the law in many ways. They counterfeited the stamp of approval of said board and took the stamp of approval given for an approval film and placed it upon a film which had

been rejected. Yet the exhibitor was the only party who could be prosecuted and the real wrong-doer would go free. In many instances it was found advisable to order certain scenes eliminated rather than reject the entire film, and many times the exchanges and film companies failed to make the eliminations, yet no penalty was attached.

In 1915 a bill known as the Besaw Act, was introduced in the General Assembly. This act sought to make the original law more workable and effective, to correct the violations by making the exchanges responsible, and to cure many other defects relative to its enforcement.

The National Board of Censors, which is a self-appointed organization under the influence and control of the film companies and which is without any legal status or authority to enforce its rulings, strenuously opposed this amendment. Their representative occupied a suite of rooms at the Neil House in Columbus practically all during the last session of the legislature and vigorously lobbied against this bill. After the measure was carefully considered it passed both branches of the legislature with an overwhelming majority and will be in operation August 27th, 1915, unless a referendum petition is filed which will prevent its operation until the law is approved or rejected at the November election.

The motion picture propaganda as a whole is ever opposed to censorship laws from a financial standpoint. It costs them $1.00 per 1,000 feet as a censorship fee in Ohio and, of course, is an incon-

venience to them. They and their adjunct, the National Board, oppose all forms of legalized censorship. Naturally because of their interests their representations cannot be relied upon. They misrepresent the work of this board in every manner possible. They are now seeking a referendum vote upon said Besaw Act. Should this amendment be defeated at the November election the original law will still be in force and the burden for violations will still rest upon the exhibitors. It should be stated that occasionally there is a manufacturer who rises above his financial interests and advocates censorship. Too, there are many exhibitors in the state who are enthusiastic supporters of censorship.

The Board of Censors, since their organization, have passed upon approximately 75,000 reels of film. This does not mean that they actually screened that many, as there are usually several copies of the same film running in the state, making it necessary to actually view but the one copy. The records show that it is necessary to view thirty-eight reels per day; this, divided among three members, gives ample time for the consideration of the picture. The records also show that the board has found it necessary to reject in their entirety 4.08% of the films submitted, and that eliminations are ordered in 26.71%, making approximately 31% containing dangerous and harmful scenes in their original form. A complete record is kept of each film. There is perhaps not a department in the state wherein the records are more accurately preserved than in said

department. The salaries of the board and all expenses in connection with their work are more than paid by the receipts from censorship fees.

Ohio has been the pioneer state in the censorship movement. Kansas and Pennsylvania have followed and many others will soon be in this rank. The state is the only logical unit. If a film is objectionable for one city it is likewise for every city in the state, and vice versa if the film is good. Censorship must have back of it the executive authority of the state. This movement in Ohio is not a political issue; the law was passed in 1913 and was perfected in 1915, regardless of the political faith of the legislators, who supported it in both instances overwhelmingly. It is not associated with any other issue.

As heretofore stated, the motion picture propaganda will ever oppose censorship which censors. Be that as it may, the people of Ohio will never permit the state to surrender its authority to safeguard the public morals in this respect. In the meantime the manufacturer can protect his interests by making clean films.

EXHIBIT IV.

A LIST OF INCORPORATED COMPANIES AND OWNERS OF PROPERTY CONNECTED WITH MOVING PICTURE INDUSTRY OF TOLEDO

1. Animated Advertising Service Co., 619 Monroe Street. Officials: C. H. Whitcomb, Presi-

dent; A. H. McIntyre, Vice-President; P. H. Gross, Secretary; O. W. Nelson, Treasurer.

2. The Ashley Realty Co., 56 Zenobia Building; incorporated in 1908; capitalization $100,000. Officials: C. S. Ashley, President; F. A. Cable, Secretary.

3. E. H. Close Realty Co., 513-15 Madison Avenue; incorporated in 1908; capitalization $25,000. Officials: E. H. Close, President; P. A. Harsch, Vice-President.

4. Fifty Associates Co., 402-3 Produce Exchange; incorporated in 1911; capitalization $1,000,000. Officials: S. O. Richardson, Jr., President; M. O. Baker, Vice-President; W. C. Carr, Treasurer; E. H. Cady, Secretary; C. D. Smith, Manager.

5. The Gardner & Solether Theatres Co., 489 Valentine Building. Officials: J. B. Gardner, President; L. B. Solether, Secretary.

6. Maumee Amusement Co., 409 St. Clair Street; incorporated in 1910; capitalization $105,000. Officials: E. D. Stair, President; J. M. Lonergan, Treasurer; W. B. Moore, Secretary.

7. Pictures Development Co., 226 Nasby Building; incorporated in 1917; capitalization $150,000. Officials: B. J. Lindgren, President; F. E. Kollar, Vice-President; J. D. Rogers, Secretary and Treasurer.

8. Toledo Hippodrome Co., 226 Summit Street; incorporated in 1913; capitalization $20,000.

Officials: L. B. Curtis, President; R. H. Sawtelle, Vice-President.

9. People's Amusement Co., 223-27 St. Clair Street; incorporated in 1913; capitalization $25,000. Officials: R. P. Hull, President; F. C. Hull, Vice-President; H. C. Harter, President; E. A. Zorn, Secretary and Manager.

Total capital invested, $1,425,000.

EXHIBIT V.

PROPOSED FEDERAL MOTION PICTURE COMMISSION, 1915

(63rd Congress, 3d Session. Report No. 1411)

On February 16, 1915, a Committee on Education submitted the following report: "The necessity for censorship of motion pictures is beyond question. It has been acknowledged by a large number of film manufacturers by their voluntary submission of their films to unofficial board of censors for approval. That the public demands this censorship is demonstrated by the scrupulous regularity with which the producers exhibit such approval at the end of each picture."

After commenting on the inadequacy of the so-called "National Board of Censorship," which, by its very unofficial nature cannot exercise effective censorship, it charges: that state and municipal censorship is also inadequate for the following reasons:

"Motion picture films are essentially articles of interstate commerce. They are not manufactured for use in any one state or municipality, but practically every picture is exhibited in all of the States of the Union, and many are exported. Innumerable inspections by local boards work great hardships on the industry. In the absence of any official Federal censorship the state and cities are finding it necessary to establish these local boards to prevent the exhibition of immoral, indecent, and

obscene pictures. The only adequate method of censoring motion pictures is to be had in a Federal Commission.

The bill which this report accompanies, provides for the appointment by the president of five commissioners and a supplementary force of advisory commissioners and deputy commissioners to be appointed by the Commission. The Commission is required to license all films intended for interstate commerce, or which are to be offered for copyright unless it finds that such film is obscene, indecent, immoral, inhuman, or depicts a full fight or a prize fight, or is of such a character that its exhibition would end to impair the health or corrupt the morals of children or adults or incite to crime."

It is further provided that a film not having been licensed by the Commission shall not be transported in interstate commerce and shall not be granted a copyright. The exhibition of unlicensed pictures at places of amusement for pay in the District of Columbia, or in any of the Territories of the United States, or any place under the jurisdiction of the United States is prohibited. The penalty for a violation of this act is a fine of not more than $500 or imprisonment not more than one year, or both, and the confiscation of the films used illegally.

It is provided that a fee be charged for the licenses to defray the expense of the Commission.

EXHIBIT VI.

Name	Owner	Location	Management	Number of Seats	—Employees— Male	Female
Adams Theatre	W. D. Hyatt	512 Adams St.	Adams Theatre Co.	272	3	2
Alhambra Theatre	Stentz Bldg. Co.	239-41 Summit St.	H. C. Horater	750	15	5
Atlas Theatre	G. L. Fleischman	1260 Dorr St.	G. L. Fleischman	970	4	1
‡Auditorium Theatre.	Newsboys' Association	620-24 Superior	M. R. Williams	1073	1	0
Auburn Theatre	Fifty Associates	3376 Monroe St.	W. B. Newman	266	2	1
Bijou Theatre	Caroline Stokes	1412 South Ave.	J. W. Stokes	453	2	1
Colonial Theatre	J. and A. Horwitz	445 Summit St.	A. & J. Horwitz	772	7	4
‡Coliseum Theatre	E. H. Close Co	2208-10 Ashland Ave.	Mrs. J. M. Brailey	6000	8	3
Crescent Theatre	H. F. Graver	930 Woodville St.	Joseph Dailey	300	1	2
Diamond Theatre	Diamond Theatre Co.	1520 Broadway	L. R. Austin	484	5	1
Duchess Theatre		3021 Lawrence Ave.		250	2	2
*Collingwood Gardens.	Johnston Thurston	Collingwood & Detroit		300		
*Empress Theatre	Grau Estate	406 Summit St.	J. B. Gardner	367	6	5
East Auditorium	J. F. Smith	517-19 Main St.	Jas. A. Beidler	700	4	1
Elk Theatre	C. C. Bierly, Agt	610 St. Clair St.	Lily E. Cramer	234	1	2
Fassett Theatre	Dr. C. H. Mills	306 Fassett St.	C. E. Griffin	140	1	1
Ewing Theatre	T. N. Bierley	801 Indiana Ave.	H. Stalz	340	1	1
‡Empire Theatre	Nettie Poe Ketcham	424-26 St. Clair St.	Harry Winters	1463	32	9
Gaiety Theatre	Humphrey Bros.	2156 Front St.	Chas. Humphrey	340	2	1
Galena Theatre	Julia Stahle	519 Galena St.	Louisa Tierman	294	1	2
*Grand Theatre	Geo. Schierman	17-19 Superior St.	Brand Brew. Co.	400	3	5
Hart Theatre	W. H. Carman	605 Summit St.	W. H. Carman	345	10	6
Hippodrome Theatre.	A. J. Seer (H. M. R. Co.)	224 Summit St.	E. H. Klinck	645	9	4
Home Theatre	Ida Redding	707 Phillips Ave.	C. S. Cousins	252	2	1
Ivanhoe Theatre	Auburndale Amusement Co.	3301 Monroe St.	Burt D. Gillet	750	3	2
*Laurel Theatre	E. T. Mullen	Detroit & Delaware	W. E. Carnes	450	2	2
Liberty Theatre	Woolson Estate	2124 Lawrence Ave.	Dewey M. Kent	250	3	1
Liberty Theatre	Chas. Tafelski, President	831-35 Detroit Ave.	Walter Bevins	667	4	1
Lyric Theatre	Mary A. Reed and Anna Prentice	1225 Broadway	A. J. Beck	620	4	2

Name	Owner	Location	Management	Number of Seats	—Employees— Male	Female
Majestic Theatre	G. F. Neddermeyer	1340 Dorr St.	W. B. Newman	350	3	1
Metro Theatre	W. D. Hyatt	414 Adams St.	Bernard Gardner	197	3	2
Mystic Theatre	Herman Stahle	Bush and Erie St.	Julia Stahl	495	1	2
Lagrange Theatre	Carned Amusement Co.	2318 Lagrange St.	W. E. Carnes	400	3	0
National Theatre	Seiss Realty Co.	445 Dorr St.	H. W. McClellan	497	4	2
Navarre Theatre	Joseph Hatch	766 Oak St.	John Harrington	200	2	3
Orient Theatre	Orient Feature Co.	2 E. Bancroft St.	E. V. Harris	400	6	0
Orpheum Theatre	Halstead Bros.	421-23 Superior St.	N. C. Haines	634	8	12
Overland Theatre	August Nex	840 W. Central Ave.	August Nex	400	3	3
Palm Theatre	H. B. Albright	117 Paine St.	H. B. Albright	250	2	1
Pastime Theatre	Geo. A. Weber	1418 Cherry St.	Carl Kneisser	440	3	2
*Palace Theatre	Walter D. Hyatt	Superior and Orange	B. Lustig	1525	10	3
Priscilla Theatre	J. F. Kumler & W. H. McClellan	330 Summit St.	Gardner Amuse. Co.	310	6	3
*Princess Theatre	Searless Bros.	314-18 St. Clair	R. W. Leibold	870	18	5
Quo Vadis Theatre	Lewis A. Nadolny	613 Junction Ave.	L. A. Nadolny	384	4	1
Regent Theatre	Jacob Horwitz	422 Summit St.	Gardner & Stether	340	8	8
Rialto Theatre	Mrs. Carrie Schultz	396½ Nebraska Ave.	Geo. Beasel	176	2	1
Star Theatre	Ft. Industry Realty Co.	106 Summit St.	A. Patterson	180	5	2
Savoy Theatre	Wm. Major	2501 Lagrange St.	Mrs. B. F. Enos	733	3	2
*Strand-Arcade	Nettie Poe Ketcham	438-40 St. Clair St.	H. M. Garfield	1224	20	6
Superba Theatre	F. W. Falker	741 Hawley St.	Chas. Huber	392	2	1
Temple Theatre	Frank Collins	227-29 St. Clair St.	Edw. A. Zorn	1166	14	15
Valentine Theatre	Valentine Bldg. Co.	St. Clair and Adams St.	E. H. Gerst	1413	25	10
White Eagle Theatre	W. Grudzinski	2857 Lagrange St.	W. Grudzinski	577	3	3
Japanese Garden	L. E. Smith	810 Starr Ave.	J. A. Beidler	690	3	0
‡Keith's Theatre	King & Tracy	313 St. Clair St.	Jos. Pearlstein	1642	35	7
*Swayne Field	Noah Swayne	Detroit and Monroe St.	R. Bresnahan	2000	10	0
‡Terminal Theatre	Tol. Term. R. R. Co.	Cherry and Seneca	H. V. Beulow	7500	2	0
Zenobia Auditorium	Ashley Realty Co.	903 Jefferson Ave.	Christ. Ashley	340	0	0
			Totals	55,132	344	164

*Eight houses closed during the year.

‡Five amusement houses used for other than sole exhibition of pictures though equipped with moving facilities and apparatus.

Of the 45 actively operating moving-picture houses in Toledo, 35 show pictures exclusively, while 10 combine both burlesque or vaudeville features.

EXHIBIT VII.

A QUESTIONNAIRE ON MOTION PICTURES FOR PUBLIC OR PRIVATE SCHOOLS.

In several cities an attempt has been made with considerable success, to secure answers from the school children concerning the following questions. You will readily see that only serious answers are desirable—as this is a social study. If you wish, you may sign your name, but whether you do or not, your name will not be mentioned in any personal manner whatever. The study will be more complete if you will write just as freely and truly as you can.

1. Do you attend motion pictures regularly? .....

2. How many times did you attend the last week?..... State the days you attended ..... Afternoon..... Evening.....

3. How old were you when you first attended a public moving picture house?..... Were you then accompanied by older persons?..... What is your present age?.....

4. State your preference for the following type of plays. Mark with an X:

Comedy	Historical .....
Fighting	Vampire Life.....
Killing	Travel Scenes .....
Shooting	Drama .....

Thrills	Pathos or Sad.....
War Scenes	Adventure .....
Kissing	Fairy Tales .....
Love-making	Educational .....
Animals	Current Events.....
Babies	Sex Problems .....
Society	Morality Plays .....
Hunting	Detective Stories .....
Wild West Scenes....	Other Kinds .....
Indians	

5. What admission fee do you usually pay? .....

6. What play-house do you usually attend? .....

7. What do you think of motion pictures for children exclusively?.....

8. Have you any criticism or suggestions to make concerning the type of pictures now exhibited in public play-houses?.....

9. When unaccompanied by either parents, relatives or older persons, is inquiry ever made as to your age?.....

10. What other kinds of amusement, either public or private, do you prefer?..... Give the order of your preference.....

11. Can you recall any lasting impression for either good or ill, that you have received from the "movies?".....

12. Do you also attend vaudeville or burlesque shows?..... How many times a week?..... What days?..... Where do you usually attend?.....

Accompanied by parents?.....

13. What do you think of a Children's Theatre for Toledo?.....

14. Do you frequently attend the "movies" unchaperoned?..... With a friend?..... What is age of your friend?.....

15. Do motion pictures need better censorship, or are they all right?..... Discuss freely..... Name.....

EXHIBIT VIII.

INOPERATIVE LAWS—WHY?

General Code of the State of Ohio—Sabbath Desecration

("I am in favor of Sunday legislation and a strict observance of the Christian Sabbath."—Hon. William McKinley.)

Business Transactions on Sunday

Section 13044. Whoever, being over fourteen years of age, engages in common labor or opens or causes to be opened a **building or place for transaction of business,** or requires a person in his employ or under his control to engage in common labor on Sunday, on complaint made within ten days thereafter, shall be fined not less than fifty dollars nor more than one hundred dollars and imprisoned not less than five days nor more than thirty days. (R. S. 7033.)

Barbering on Sunday

Section 13047. Whoever engages in the business of barbering on Sunday, shall be fined not less than fifteen dollars, and for each subsequent offense, shall be fined not less than twenty dollars nor more than thirty dollars or imprisoned in jail not less than twenty days nor more than thirty days, or both. (90 v. 79, Paragraph 1.)

Exhibiting Dramatic Performances on Sunday

Section 13049. Whoever, on Sunday, participates in or exhibits to the public with or without charge for admittance, in a building, room, ground, garden or other place, **a theatrical or dramatic performance** or an equestrian or circus performance of jugglers, acrobats, rope dancing or sparring exhibition, variety show, negro ministrelsy, living statuary, ballooning, **baseball playing,** ten pins or other game of similar kind, * * * on **complaint** within twenty days thereafter, shall be fined not more than one hundred dollars or imprisoned in jail not more than six months, or both. (R. S. Sec. 4364-20.)

The Court of Appeals in Ross County in the case of Myers vs. the State of Ohio, decided February 29, 1916, that:

"A moving picture show is a theatrical performance and is prohibited on Sunday by Section 13,049, General Code of Ohio."

Closing of Saloon on Sunday

Section 13050. Whoever, on Sunday, sells intoxicating liquor, whether distilled, malt or vinous, or permits a place, other than a regular drug store, where such intoxicating liquor is sold or exposed for sale on other days to be open or remain open on Sunday, shall be fined not less than twenty-five dollars nor more than one hundred dollars, and for

each subsequent offense, shall be fined not more than two hundred dollars or imprisoned in jail or city prison not less than ten days nor more than thirty days, or both. (R. S. Sec. 4364-20.)

Hunting, Fishing, Etc., on Sunday

Section 13048. Whoever being over fourteen years of age, engages in sporting, rioting, quarreling, hunting, fishing or shooting on Sunday, on complaint made within ten days thereafter, shall be fined not more than twenty dollars or imprisoned not more than twenty days, or both. (R. S. Sec. 7032.)

Having Hunting Implements on Sunday

Section 13053. Whoever, in the open air on Sunday, has implements for hunting or shooting with intention to use them for that purpose, shall be fined not less than twenty-five dollars nor more than two hundred dollars. (97 v. Paragraph 15.)

Lord's Day Alliance of Ohio,

Auxiliary to the

Lord's Day Alliance of the United States

President, Rev. A. M. Courtenay, D. D.

State Secretary, Rev. H. A. Straub, D. D.

Slogan:—S. O. S.—Save Ohio's Sabbath

EXHIBIT IX

LOCAL OPTION—(OHIO STATE SCREEN LEAGUE)

A movement to provide local option in motion picture entertainment.

A BRIEF EXPLANATION OF OUR AIMS AND PURPOSES

The preparation and presentation of motion picture entertainment in this country has grown to gigantic proportions in the last several years. The participation of the public as patrons of this sort of entertainment has become a definite fixed fact. This fact has a vast social significance. Its importance is not always realized by those who gives the subject only casual attention.

The Ohio Screen League, which is organized for the purpose of safeguarding the interests of the public, as well as of its members, wishing to establish definitely the legal status of the industry and those connected with it, is asking at the hands of the General Assembly of Ohio the enactment of the following measure:

Be It Enacted By the General Assembly of the State of Ohio

Section 1. That Section 13049 of the General Code be amended so as to read as follows:

Section 13049. Whoever, on Sunday, participates in or exhibits to the public with or without charge for admittance, in a building, room, ground,

garden, or other place, **the projection of motion pictures in the forenoon,** a theatrical or dramatic performance **other than motion picture exhibitions** or an equestrian or circus performance of jugglers, acrobats, rope dancing or sparring exhibition, variety show, negro minstrelsy, living statuary, ballooning, baseball playing in the forenoon, ten pins or other games of similar kind or participants in keeping a low or disorderly house of resort, or sells, disposes of or gives away, ale, beer, porter or spiritous liquor in a building appendant or adjacent thereto, where such show, performance, or exhibition is given, or house or place is kept, on complaint within twenty (20) days thereafter, shall be fined not more than One Hundred ($100.00) Dollars or imprisoned in jail not more than six months, or both.

Section 2. That said original section 13049 of the General Code be and the same is hereby repealed.

The words printed in bold face are the only changes in the existing statute.

The purpose of the bill is primarily to give to each community complete and definite local option in the matter of motion pictures. The principle of local option is well established in Ohio law and has demonstrated its popularity in the solution of questions upon which all communities did not agree.

The reason that a definite enactment is necessary is that various courts of law have held differently regarding the status of the motion picture theatre and particularly concerning performances

given on Sunday. Some courts have held a motion picture presentation to be a theatrical or dramatic performance. Other courts have held that motion pictures do not properly come under this classification.

If the proposed amendment to Section 13049 should be adopted, it is still in the power of any community, acting through its council or other governing body, by virtue of Section 3657 of the General Code, to prohibit the exhibition of motion pictures on Sunday; in other words, it would permit absolute local option on this matter.

The Ohio State Screen League stands squarely on two propositions. Neither it nor its members desire to open houses contrary to the public opinion prevailing in their communities. The Ohio State Screen League accepts and endorses the principle of state censorship of all films and abides by the decision of the censors. Nothing in the proposed bill is in any wise intended to affect the quality or standard of exhibitions now being given in Ohio.

In Ohio it is definitely established that a few communities do not desire any exhibitions on Sunday. In many other communities it is equally clear that Sunday exhibitions not alone are popular, but are a definite civic need. The popularity of the motion picture theatre as a place of resort for those desiring pleasure or relaxation is clearly established. The near approach of prohibition and the consequent abolition of the saloon emphasize the need of increased facilities for providing clean,

wholesome entertainment at a low cost for the citizenry of the state.

In congested centers such as Akron, Portsmouth, Piqua, Youngstown, etc., where a vary large percentage of the population is engaged in industry for a fixed number of hours daily, there is a need for relaxation and pleasure which cannot be met without the motion picture theatre.

Employers of labor are free to express the conviction that unless their employes can be pleasantly entertained during their free hours, it is not possible to secure the help desired.

There are in the more congested areas of the state thousands of persons whose only approach to a home is a one-half or a one-third interest in a bed room which is occupied for the remainder of the time by someone other than themselves. Such persons must, for their moral and physical health, have places where they can be entertained at the minimum expense without danger to their moral or physical well-being. The motion picture theatre fulfills this condition as no other institution at present known to the American people.

Another of the problems of industry is to prevent so far as possible the flocking of the population to large cities. Authorities on social science agree that it is the superior facilities for entertainment that account, as much as any one fact, for the tendency of population to move to the cities.

The passage of the proposed measure is a distinct move in placing the smaller communities on the same level with the larger ones in competing

for the attention of those who desire relaxation.

For a great many persons Sunday is the most feasible day for amusement, particularly for the entire family. The preservation of the family as a social unit is fundamental to the welfare of the nation.

The bill provides expressly against the operation of motion picture houses during the morning of Sundays when it might conceivably interfere with the spirit of worship that should prevail at that time.

The Ohio State Screen League will not countenance either on Sunday or any day the presentation of questionable films. Nor will it countenance any member or any exhibtor not a member, acting, or attempting to act, in contravention to the expressed will of the community in which he operates, as that will may be expressed by the city council or other governing body.

The Ohio State Screen League contends that the operation of their places of business in conformity with the law herein proposed in no wise interferes with the desire of those who may wish to spend their Sundays in a different manner. They submit that there is neither noise nor disorder incident to the operation of a motion picture theatre. There is no unusual congregation of people at one time, but a more steady flow in and out than for any other type of entertainment popular with the American people.

The Ohio State Screen League submits the above measure in an effort to fix definitely its legal

status and to contribute as much as it may towards the solution of the social problems now pressing for consideration on every hand.

Publication and distribution of this pamphlet is authorized by the

OHIO STATE SCREEN LEAGUE,
71 East State St., Columbus, O.

H. H. Lustig, President, Cleveland.
Fred Desberg, Sec. and Treas., Cleveland.
Gus Muller, Executive Sec., Columbus.
Exhibitors' Executive Committee.
Max Stearn, Majestic Theatre, Columbus.
J. Bernard Gardiner, Toledo.
John W. Weinig, Cincinnati.
C. W. Kline, Akron.
Harry W. Kress, Piqua.

SABBATH "MOVIE" BILL IS KILLED.

Churchmen's Action in Amending Measure in House, Responsible.

Columbus, May 8.—Friends of the measure killed the Banker Sunday movie bill in the house today after churchmen had amended it so as to bar pictures during Sunday school and church services.

The bill in its original form sought to legalize motion picture shows except in the forenoon Sundays. Blauser, of Fairfield, offered an amendment allowing shows only between 1 and 7 p. m. and again after 9 p. m., which was adopted by a vote of almost two to one.

J. A. Reynolds, of Cleveland, then moved to postpone the measure indefinitely which carried.

He said most of the men who supported the Blauser amendment were opposed Wednesday to the Dunspaugh bill forbidding night work for women in certain occupations and prohibiting altogether employment of women in certain other lines of work.

"If the Dunspaugh bill had contained the word 'hogs' instead of 'women' these men would have voted for it," said Reynolds.—The Times, May 9, 1919.

EXHIBIT X

MISDEMEANORS

Children Under Seventeen Years Not to Attend Dance Halls, Etc.

Section 753. "It shall be unlawful for any person being the keeper, manager, or who has the control or direction of any dance house, concert room or saloon, **theatre,** transient museum, or skating rink within the limits of the City of Toledo, to **permit any child actually or apparently under the age of seventeen years, to enter, remain,** or be in any such dance house, concert room, or saloon, **theatre,** transient museum or skating rink, unless **accompanied by its parent, guardian,** or other **adult member of the family."**

Codified General Ordinances of the City of Toledo, 1907 (Vol. XIII, 399, Sec. 1.)

EXHIBIT XI

A SCHEDULE OF MOTION PICTURE SURVEY IN TOLEDO

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1. Name of Theatre.....
2. Location .....
3. Owner of Building .....
   Owner of Business.....
4. Number of Seats.....
5. Ventilation—Good.....Fair..... Poor.....
6. Sanitation and Ventilation—Good.....
   Fair.....Poor.....
7. Number of Employees—Males .....
   Females..... Wages.....
8. Approximate Valuation of Land and Buildings
   .....
9. Approximate Rental Fees of Buildings .....
   .....
10. Approximate Cost of Equipment.....
    Machines..... Screens.....
    Tickets.....
11. Approximate Cost of Film Service (week)...
    .....
12. Approximate Cost of Orchestra.....
    Pianos..... Organs.....
13. Approximate Cost of Advertising.....
14. Approximate Cost of Lighting.....
    Heating.....Taxes, Federal
    ..... County.....

15. Attendance..... Proportion Adult Males..... Females.....
Proportion Boys..... Girls.....
Approximate Ages..... Admission fees.....
16. Proximity to Rooming Houses.....
Dance Halls..... Saloons.....
17. Character of Photoplay.....
18. Noticeable Effect on Audience.....
19. State Censorship Laws.....
20. Statistical List of Picture Houses, Owners and Location.
Date of Visitation.....
Afternoon..... Evening.....
Number.....
Name of Investigator.....

EXHIBIT XII

A QUESTIONNAIRE ON PLAY AND RECREATION

(A Suggestion for Community Work by Churches)

Where Do You Play?

Own Yard..... Vacant Lot.....
Friend's Yard..... Woods.....
Play-room in Own House.....
Play-room in Friend's House.....
High School Athletic Field.....
Grade School Grounds.....
Sidewalk..... Street.....
Railroad Cars..... Playgrounds.....
River or Water..... Park.....
Pleasure Drives..... Church.....
Y. M. C. A.....Y. W. C. A.....
Other Places not Mentioned.....
.....
.....
.....
.....
.....
.....
.....

What Do You Play?

(Mark with an X)

Basketball .....Socials .....
Baseball .....Football .....
Camping .....Croquet .....

Coasting ..... Bowling .....
Billiards ..... Swimming .....
Tennis ..... Tag .....
Skating ..... Pull-Away .....
Trick Ball..... Hide and Seek.....
Marbles ..... Hockey .....
Parties ..... Cards .....
Prisoner's Goal..... Dominoes or Chess.....
Checkers ..... Movies.... Where?.....
.....
Vaudeville..... Where?.....
.....
Burlesque..... Where?.....
.....
Other Places Not Mentioned.....
.....
.....
Hiking .....

Are You a Member of the Following Clubs, Societies or Groups?

(Mark with an X)

Boy Scouts .....
Girl Scouts .....
Camp Girls .....
Y. W. C. A.....
Y. M. C. A.....
Debating Societies .....
Dramatic Clubs .....
Jewish Educational League.....
Art Museum .....
School Athletic Club.....

Other Athletic Clubs.....
Yacht Clubs .....
Dancing Groups.....Public.....
Educational Classes (not school).....
Red Cross Work.....
Patriotic Organizations .....
Church Clubs .....
School Societies (not mentioned).....
Other Forms of Recreation .....
.....
.....
How many evenings do you spend at home each week? .....
.....
Story Telling Groups.....
.....

Week End Activities

(Friday noon to Monday morning)

Work.....Day ..... Hours.....
Play .....Day ..... Hours.....
Church..... Where?..... Hours.....
Sunday School.....Where?
Go Out of Town?.....
Automobiling .....
Other Activities Not Mentioned.....
.....
.....

Nature of Your Work.

Store.....No. of Hours.....
Home .....No. of Hours.....
Selling Papers.....No. of Hours.....
Errands and Delivery...No. of Hours.....
Care of children in Home.....
Care of children outside of Home.....
War Gardens .....
Selling War Savings Stamps.....
Work for Boy Scouts.....
Work for Girl Scouts.....
Did you buy Liberty Bonds?.....
What is your present age?.....

What Suggestions Have You to Make for Better Play and Recreation Facilities in Your Community. Write freely and seriously.

.....

.....

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.....

EXHIBIT XIII

MOTION PICTURES IN EAST TOLEDO.

There are six moving picture houses on the East Side (March 22, 1919). One of these is inoperative in winter months. The six places have a seating capacity of 2420 persons.

The shows are usually "run" in the evening with an average of two exhibitions. The total attendance is not far from 4000 persons each day. The admission fee ranges from five to eighteen cents.

Characteristic of many suburban or neighborhood theatre in Toledo, a large number of unchaperoned children are seen in these places in the evening. Particularly acute is the large number of children in attendance on Saturdays and Sundays.

With one notable exception, the majority of the playhouses have improper sanitary and ventilating facilities. The management and care of the houses can be greatly improved upon. The need of proper janitor service is very marked.

A large proportion of the pictures presented to the children are of the "vampire," "blood and thunder" and Wild West type. The ill effect of these pictures may be noted in the animated conversation of the youth in the East Side schools. An objectionable practice of many of the youth was observed in the breaking of so-called "stink-balls" which fill the room with a most offensive odor. One manager stated that he was determined to bring the

offenders if detected, before the local Juvenile Court. This particular manager seemed desirous of having parents accompany children to his theatre, claiming that the responsibility must be assumed by the parents for any suggestions or picking up of evil acquaintances that may occur.

Three of the houses are operated in close proximity to saloons. One theatre has a dance-hall above the show. Promiscuous mingling with intoxicated of all nationalities. The specific dangers of the East Side Motion Pictures houses are as follows:

Lack of Community control and supervision:
Apparent indifference of parents, as noted in

(a) Indiscriminate patronage by children.
(b) Promiscuous mingling with social undesirables.
(c) Lack of proper chaperonage.
(d) Night attendance and ill effect on school work.
(e) Indifference toward the degrading of social ideals; the misrepresentation of human life, and the perversion of popular opinions concerning sacred and natural relationships.
(f) Supine attitude in allowing the play life of the children to fall into the hands of professionals, who have little or no conception and, as little care, for truly constructive play.
(g) Unconcern towards the creation of a vigorous social environment, and the need of a study, work and play program.

(h) Misuse of leisure the greatest hindrance to civilization and true Americanism.

Investigation has revealed that a most desirable building now used for the exhibition of pictures can be secured at a reasonable figure. The building is strategically located in the centre of the most thickly settled district of Ironville and with little or no alteration could be used in the work of Americanizing our foreign and alien citizens.

EXHIBIT XIV

"MOVIES" FOR SOCIAL WORKERS A COMMUNICATION

(The National Committee for Better Films.)

Some time ago, literature and information were sent to you to assist you in the Better Films Movement in your community. We are interested to learn more about your progress and also to offer very definite assistance to you in obtaining selected pictures. This applies to churches, schools, libraries, clubs, theatres, etc.

We are now prepared to give you information as to the places where various kinds of films may be obtained, such as scenic, travel, nature, literary, historic, agricultural, industrial and government, as well as dramatic and humorous subjects.

Heretofore, the greatest difficulty in the use of motion pictures, outside of the theatres, has been the reluctance of film distributing companies to rent them for regular or occasional use. We have now perfected arrangements under which these same companies will seek your business, if you tell us you

wish them to come to you with prices on selected lists.

This Social Service Department of the National Board has been formed to supplement the service of listing selected films. It is prepared to make definite business connections between you, who desire better films, and the film distributing companies which are able to furnish them. Kindly write us if you desire such service.

The enclosed folder explains a splendid method of using motion pictures for community betterment. It has been well tested and, with businesslike ability in selection, the exhibition of films can be made a thoroughgoing financial success.

ORRIN G. COCKS, Sec'y.

Make the Movies Pay for

- Boys' Clubs.
- Care of Babies.
- Community Houses.
- District Nursing.
- Pure Milk.
- Missions.

SOCIAL WORKERS, let's be real daring! Let's go into business! Let's finance our welfare work and abandon in part the old heart-breaking plan of private solicitation! Let's let all the people help in paying for the needy! "Fine," you say, "but how will you do it?" My solution is simple. Regular motion picture entertainments daily, semi-weekly, or weekly, high-grade,

thoroughly entertaining and wholesome, with the understanding spread broadcast through the town that all the profits will go for some charity. How can that combination help interesting the typical American? The returns from a bright, first-class entertainment of selected pictures will bring enough to keep any ordinary organization in funds. Think of the wealth of material, the special benefits which can be held, the local talent which can be drawn in, and then take off your coat and go to work.

Here is a church in the country town that wants funds for a new bible, pulpit, furniture, new seats, funds for a new roof, fresh paint and an increase in the minister's pay, hymn books, coal or a Sunday School visitor. You know how hard the money comes by social suppers, socials, contributions or house to house begging. All the while the Sunday School room is idle during the week and the town hall is used so seldom that the air becomes musty. All the while the townspeople are spending money for some form of entertainment. There is no motion picture entertainment in the town to draw together the people, even on Saturday nights. Some of them drive fifteen miles in their autos to find the pleasure they crave, in the nearest large town. Why not use regularly some hall which will accommodate the townspeople and the farmers near by, and let them enjoy a thoroughly pleasant evening while they pay for the church upholstery, and the bell?

Here is a town needing a boys' club the worst way. The people simply will not give for it although

it means pleasure and profit for their own youngsters. Why not adapt the story in the Saturday Evening Post for January 25, 1919, and run a motion picture entertainment which will furnish the necessary income from the pockets of the willing people of the town? If a minister can raise $5,000 a year for a boys' club by running a grocery store, surely others can do it by furnishing high-grade entertainment.

But some of you say, "But the commercial exhibitors in our town have captured the field!" I am not so sure of that. They may have drawn part of the people, but there is room for one more, especially if it gives as good a show and you let it be known that all the profits are going into a town hospital, visiting nurses, tuberculosis work or the Boy Scouts.

Let me tell you something! The Kips Bay Association on the East Side of New York is partly financed by a motion picture show. The Y. M. C. A. in Coatesville, Pa., is not complaining about the income derived from their regular motion picture house. Each summer at Mt. Tabor, N. J., Mrs. W. C. Cudlipp and her Playground Committee have entertained a Methodist group, and have raised sufficient funds for the maintenance of the playground of the Association. Don't you know that a large part of the expenses of many of the city Y. M. C. A.s are met by the rental of rooms and the service of meals, like a wise and up-to-date boarding-house keeper? If they can reduce the amount requested

of the public in this way, why can't you with motion pictures?

Then there are the people who have co-operated with the regular exhibitor leaving him the field for most of the year, for his own profits. They have raised the money they need by special benefits. The Committee in Providence, R. I., showing pictures regularly for young people on Saturday mornings in the Strand Theatre has helped the Exhibitor draw crowds each week, but they have no understanding that on the fifth week the money will come to them. One benefit raised $1,800 for a Red Cross Canteen! The Rialto in New York City has aided the Sea Side Hospital for Crippled Children two years with special performances. The Association evidently regards the plan as a good one. Two benefits were given in Buffalo at Christmas time and the funds from one went to the orphans in France. A church in Colorado raised more than enough to put a new roof on its building by working out a plan with the nearby motion picture exhibitor to increase his theatre patronage. In New Haven, Conn., the motion picture men agreed, during the war, to contribte to the Mayor, funds which were made up of their net profits from Sunday night performances. Mayor Fitzgerald announced recently that nearly $20,000 had been divided by him among The Girls' Patriotic League, Red Cross Civilian Relief, Babies' Welfare, Civic Federation and about fifteen other philanthropic war agencies. You see that money can be made, even with local benefit shows.

Please tell me why the Chautauqua, Redpath

Agents, Concert Tours, and Lecture Courses should come into town and organize courses and programs and MAKE MONEY and then take that money away from the town? It is perfectly plain that a committee of the whole town could obtain a splendid and highly patronized entertainment for the town's own benefit and keep the money in the town for the public welfare. Surely, the organizing ability is not lacking in our smaller communities! It would even pay to hire a regular motion picture man to be on the job all the while and to allow him to book selected pictures and advertise them in a business-like way.

Are you interested in seeing selected high-grade pictures used in your community, which entertain all members of the family? Do you want to see the moving picture as a social agency used for social purposes and accomplishing social results before your eyes? Do you wish practical help to bring picture entertainments to people, which aid at the same time to pay for good things? While we rent no pictures, we can tell you of the best, where to get them, approximately what they will cost, how to draw audiences, how to combine other pleasures with the movies, how to take movie trips to the garden spots of the world, how to have literary, scientific or nature evenings; how, in a word, to make your town move for itself with the movies!

Issued by
The National Committee for better Films
Social Service Department of
The National Board of Review of Motion Pictures,
Educational Building
Fifth Avenue and Thirteenth Street, New York City.

EXHIBIT XV
TESTIMONY OF JUVENILE COURT OFFICIALS.

GIRLS' WOES ARE LAID TO MOVIES, BAD MEN.

Girls go wrong because they are movie mad and are allowed to associate with questionable young men, Mrs. H. E. Simons of the domestic relations court in Toledo, thinks.

She expressed this opinion Monday morning at an address before St. Mark's Guild.

The remedy, Mrs. Simons said, is a closer relation between the girls and their parents.

"Parents are too careless about the men their daughters go with," Mrs. Simons said. "By being more careful in this particular mothers can save many girls from shame."

STOP YOUTHS UNDER 17 AT SHOW DOORS.

This Is Provision of Proposed Ordinance Now Before Council, Sponsored by Juvenile Court Judge.

IT'S MORALS MEASURE

Draft Has Been Referred to Committee for Further Consideration at Meeting Tomorrow Evening.

Children under 17 years of age will be prohibited from visiting picture shows, dance halls,

theatres and other public places, if an ordinance introduced in council last night at the request of Judge O'Brien O'Donnell, of probate court, becomes a law.

Protection of morals of young girls whom juvenile officers have found to be meeting men older than themselves is intended by the measure, Judge O'Donnell says:

Ought to Be Welcome.

"If the public were acquainted with some of the cases that have come to the attention of my court," said Judge O'Donnell, "this ordinance will be welcomed.

"Conditions are deplorable and the only means we have of preventing young girls from going astray is to keep them away from places where they can meet older men clandestinely.

"There is no objection on any one's part for a child under 17 years to accompany its parent, guardian or adult member of its family to a place of amusement. But they should not be permitted to go out alone and especially at night."

The proposed ordinance amends a section of general ordinance passed July 3, 1917.

Provisions of Measure.

It has been referred to the committee of rules and by-laws for consideration tomorrow night.

The measure as drafted by Alonzo Deur, assistant director of law, makes it unlawful for any proprietor, manager or employe of a dance hall, concert room, saloon, theatre, moving picture show or any

place where moving pictures are shown, transient museum, penny arcade or skating rink within the limits of Toledo to permit any child under 17 years of age to enter, remain or be in such places unless accompanied by a parent, guardian, teacher or other adult member of a family.

Violation of the ordinance provides for a fine not less than $25 nor more than $100 or not more than three months' imprisonment.

Toledo Times, Mar. 25, 1919.

DARK MOVIE HOUSES A MENACE TO MORALS OF YOUNG, COURT OFFICER SAYS.

"Immorality among young boys and girls in Toledo can almost always be traced to the dark movie house. And it is getting worse." said Miss Sara Kaufmann, Juvenile Court Officer, on Thursday, as she took three young girls, with hair down their backs, out of a picture show.

"Girls whose mothers pay no attention to their whereabouts go alone into the dark house. Boys go in and sit beside them in the darkness. They come out together.

"I don't know what can be done," Miss Kaufmann said. "I only know that five pitiful cases this week can be traced to a moving picture house."—News-Bee, March 21, 1919.

HOME LIFE URGED BY JUDGE TO TAKE PLACE OF MOVIES.

O'Donnell Explains How Life Can Be Made Livable for Persons Under 17 Without Letting 'Em Go to Shows Unattended—What Exhibitors Say.

"It's certain there will never be enough chaperons for all Toledoans under 17 years old, and these cannot go to public places unattended, what would you substitute?"

The question was propounded Wednesday to Judge O'Brien O'Donnell in connection with his appeal to the city council that youths and girls less than 17 years old be forbidden to attend public places unless accompanied by chaperons.

The judge replied bluntly and somewhat reflectively, "Home life."

"Yes, sir, home life, more of it and the right sort, will fill the bill," continued the judge.

Judge O'Donnell ascribes the downfall of many wayward girls to the freedom with which they are allowed to attend dances and motion picture theatres without chaperons.

Home Life Remedy.

"If parents would make home life more attractive for their children these conditions would not exist," the judge continued. "When there is nothing for the girl to do in the evening the parents even suggest that she visit the movies, which, of

course, is a substitute for home life."

The proposed measure bars proprietors of theatres, dance halls, concert rooms, saloons, penny arcades and skating rinks from admitting persons under 17 to these places at night, unless they are accompanied by a chaperon. The measure carries a fine of $25 to $100 and imprisonment for three months, or both.

Measure Protested.

A vigorous protest against the measure is to be lodged at the council meeting Wednesday night by the Theatrical Managers' association.

Although expressing himself in sympathy with the movement to correct juvenile delinquency, Joseph Pearlstein, president of the association, and manager of Keith's theatre, doubted whether the proposed measure would have its desired effect.

H. C. Horater, manager of the Alhambra, also believes the proposed ordinance would not accomplish the results desired.

Young people must have some place to go," Mr. Horater said. "They are better off in a respectable theatre than other places I know of. Toledo houses are exceptionally well lighted in comparison with those of other cities and, from personal observation. I can say there has been nothing objectionable in the conduct of young people in my theatre."—Blade, March 26, 1919.

"17" ORDINANCE NOW IN EFFECT.

It developed on Wednesday that the proposed

ordinance to prohibit children under 17 from entering theaters, saloons, etc., unless properly chaperoned, has in fact been a city ordinance for 12 years, except in one item.

Proponents of the measure, Juvenile Court officials, now want to amend the ordinance to make it apply to "moving picture houses." Otherwise the ordinance proposed is almost identical with a law now in existence.

It appears that the word "theater" tested in the courts does not mean moving picture theater, hence the desire to include the screen houses.—News-Bee, March 26, 1919.

WHERE IS YOUR CHILD?

AS a substitute for chaperones to look after young girls, Judge O'Donnell advises "home life of the right sort and plenty of it." The judge never spoke a truer word. If the fathers and mothers of Toledo do their duty by their offspring during the adolescent period there will be little need of discussing chaperones or of devising measures to waywardness. But it appears to be the custom nowadays for the parents to go their several ways and trust to providence that their boys and girls will keep in the straight and narrow path. Then when the truth is forced upon them, they deny culpability.

Several years ago the small son of a Toledo mother, left to his own diversion, fell out of a neighboring cherry tree and broke an arm. His playmates took him home and left him on the front

porch when they found the house locked. The mother was enjoying an afternoon of bridge. The boy bearing bravely the pain of an unset arm fainted when she gathered him to her breast, and the physician who was hastily summoned revealed the real situation.

The other day the writer, walking into a drug store, saw a child standing close to a pile of magazines. As the youngster was alone and appeared distressed, he made inquiries of the clerk who informed him that the child's home was nearby; that the mother, desiring to make a call and to be relieved of the bother the child might cause, had brought it to the drug store for safe keeping. We are forced to admit that this course was more human than to lock the little one in the house, but what more important business can a woman have than the taking care of her babies?

These are not exceptional cases. Similar ones are occurring every day. Fathers are ignorant of their boys' whereabouts and mothers are indifferent to their girls' behavior. If the good people of Toledo have any doubts on the subject, let them stand on prominent street corners night or day and judge for themselves. If they don't get the shock of their lives, then indeed they are past hope.

The biggest work for the Christian church today all over this country, for Toledo is no worse than other cities, is to lead fathers and mothers back to their proper spheres in the homes—The Times, March 28, 1919.

NOT ENOUGH GUN FIRE IN TOLEDO MOVIES SO LADS WALK TO DETROIT.

Hyman and Phillip Goodman Like Experience as Far As Detention Home.

(Special Times Telegram).

Detroit, Mich., April 17.—Hyman and Phillip Goodman, 10 and 7 years old, respectively, were surfeited with movies of excellent quality but insufficient blood and Indians, which they had seen in Toledo.

Leaving their home at 536 East Woodruff avenue, Toledo, Thursday morning, they decided to investigate the possibilities of more suitable amusement in Detroit, which they had heard from chums was a place in which the movie redskins died by the scores in every reel amid gratifying gun fire and flourish of six-shooter.

Having but 10 cents, the boys thought best to walk to Detroit and save the money for movie expenses. They had progressed within a few miles of Detroit when a citizen in an automobile gave them a ride to the police station.

Phillip had worn the soles of his shoes out and his bare feet protruded thru a pair of torn stockings.

Tired and hungry, but happy, the boys were given supper and put to bed at the juvenile detention home. Their father, David Goodman, a baker at 1952 Canton street, was notified.—The Times—April 18, 1919.

PROTEST INCREASED THEATRE TICKET TAX.

Theatre managers in Toledo are forming protests against the proposed new 20 per cent war tax on amusement tickets costing 30 cents or more.

Joseph Pearlstein, manager of Keith's circulated petitions Saturday and Sunday among his patrons, asking that the tax be not raised from 10 to 20 per cent. He says 1,200 signed Sunday and slightly fewer than that on Saturday.

Harry Winter, manager of the Empire, wired his protest to Washington. Theatre managers here feel that the added burden will have a serious affect on attendance. Managers of moving picture theatres have not taken up the matter, as all charge less than 30 cents admission, excepting for special attractions.—The Blade, Jan. 20, 1919.

"LET CHILDREN SEE MOVIES," WAITRESSES' UNION SAYS.

The Waitresses' union is on record as opposed to an ordinance now before city council prohibiting boys and girls under 17 years to patronize moving picture shows and dances without the company of an adult. Judge O'Donnell of the juvenile court is father of the proposed legislation.

Miss Nina Pangle, business agent of the Waitresses' union, reported at the meeting of the Cen-

tral Labor union Thursday night that the waitresses' organization adopted a resolution against the legislation.

"We decided that, even if the morals of one or two young girls were injured by these places, it is a greater crime to rob thousands of children of the pleasure of the shows," she declared.—The Blade, April 4, 1919.

FOR CLEANER BILLBOARDS.

Editor Toledo Blade: There is a law in Ohio regulating the extent of vileness to which theatres and other places of amusement may go in advertising their offerings. A few years ago there was a great splutter about suggestive and unclean advertising by theatres, and the preachers fairly boiled with indignation; but as usual they cooled down to complete inactivity after a little show of belligerency. Now the thing has gotten as bad as ever. The moving picture houses are some of the greatest offenders in this matter. The titles of many of these film plays and what they suggest are unfit for children, yet they are on public view on our principal streets. I don't think that even men who can see nothing worth while in this world but dollar should lose all sense of shame. If they do, then it is high time for the authorities to step in and protect the public.—PLAIN CITIZEN.—The Blade, May 29, 1919.

THEATERS BLOCK AGE ORDINANCE.

Managers Secure Promise of Council Not to Act Hastily on Measure.

WHICH IS DECLARED INADEQUATE

Attorney Says Men Responsible for Delinquincy Ones to Be Punished.

Members of the Theatrical Managers' association have won the first round of their fight against a proposed city ordinance barring children under 17 years of age from places of public amusements, particularly motion picture shows.

Following airing of the theatrical men's opposition to the measure, a council committee last night appointed a special sub-committee of three men to investigate juvenile delinquency and draw up a more drastic ordinance than one that merely prohibits children from entering picture shows.

Attorney Charles F. Friedman, a stockholder in the Valentine Theatre Co., speaking in behalf of the theatrical men, declared the proposed ordinance, sponsored by Probate Judge O'Brien O'Donnell, is an unjust reflection on the rights and privileges of clean-minded children. He declared it was not the right step toward solution of the delinquency problem.

"The only way to remedy this crying evil is to get the men who are responsible for it," he declared. "This prohibiting of children the right to enjoy a

clean, wholesome picture or an educational film is an unjust reflection on them. In fact, aside from the newspapers, the moving pictures did more than any other thing to educate the people in loyalty and patriotism during war."

Mr. Friedman said that the proposed ordinance, if it becomes a law, would practically ruin all the motion picture theatres in the outlying districts.

"Most of the patrons of these theatres are children," he said. "The downtown theatres do not get many young people unless they are accompanied by their parents."

He said public sentiment does not stand back of any such law. He cited illustration of the non-enforcement of an existing city ordinance that prohibits children from attending theatres.

He also declared that it is practically impossible for a man to meet a girl in a motion picture theatre. In those places, he said, patrons are shown to their seats by an usher. They do not have the reserved seat arrangement where a man might purchase a ticket for a girl and meet her in the place, he said.

"If any age limits are to be set they ought to be between the years of 17 and 25," Friedman asserted. "There are very few children between 12 and 17 years who are inclined to immorality. Most of the children at that age are clean and pure minded.

"Even, if the ordinance is passed, the men who entice girls in the picture shows will do so on the street or elsewhere. They will not stop and, as

most of them are more than 17 years of age, the proposed ordinance would not touch them."

Friedman, who is the father of two children, declared the "city might as well think of prohibiting children from visiting the parks as from attending the picture shows."

He said the proposed ordinance is a useless piece of legislation and that it is an ancient way of trying to cure an evil by making children stay at home.

More than 20 motion picture theatre proprietors were on hand to protest against the ordinance.

Councilman Duffey said that it would not receive hasty action.

Judge O'Donnell, in speaking of the proposed ordinance, said he had no personal feeling in the matter but that, as he is a public servant, he presented to the council for its consideration, things as he found them. He related several incidents of young girls who met "men" in picture theatres, to their sorrow.

Judge O'Donnell said that he would leave the matter in the hands of council and would do all in his power to aid in remedying any existing delinquency evil.—The Times, March 27, 1919.

FILM SITUATION IN UNITED KINGDOM.

(Special to The Christian Science Monitor.)

London, England.—Mr. A. E. Newbould presided at the annual meeting of the Cinematograph

Exhibitors Association. The report stated that until the trade had secured something like a charter of its right from Parliament it remained a prey to every crank and faddist in respect of nearly every aspect of its business. The position of serfdom in which the proprietor of a cinema was placed by the Cinematograph Act was a permanent menace to capital. It was intended to move for such an amendment to the act as would secure immunity from the haphazard demands of local licensing bodies by providing universal conditions, which would be of a practical character and make the tyrannical action of licensing bodies impossible.

Mr. Newbould said that both at the front and at home the cinema had played an important part in the war. In France alone, he said, about 200 cinemas had been supplied with films, largely at nominal cost, which had been a great boon to the men in the forces. The association's contention that concessions with regard to the entertainment tax would cost the revenue nothing had been justified, and there was ground for saying the revenue had actually increased. They might therefore, propose to the Chancellor that if he would make further concessions they would still further increase his revenue.

Regret was expressed that Mr. Newbould was unsuccessful at the general election, but the association was congratulated on the fact that Mr. J. A. Seddon, M.P., will watch its interests in the House.

Mr. E. J. Brown (London) declared that if something definite were not done, their fraternity

was in danger of being included in a conglomeration of trades to make up an industrial council. It was mentioned that in the United Kingdom there are over 4000 cinemas.—Christian Monitor, Jan. 1919.

Of interest at the present time, while the question of barring children under 17 from theaters is under consideration in Toledo, is the announcement of the passage of a special measure in Quebec, providing for a **classification** by the censors in Quebec of all pictures suitable for children, and allowing exhibitors to admit children without guardian or parents to theatres where the pictures are being shown.

The measure, sponsored by Hon. Walter Mitchell, provincial secretary of Quebec, was introduced in place of a promised bill providing for the exclusion of children from all picture shows. Such a move had been contemplated at the request of the moral reformers, but was abandoned in favor of the more broad minded policy.

The measure paves the way for special children's shows. Programs for **children's performances** will be announced, and exhibitors who present other than children's pictures at these performances will be penalized.

Considerable leeway is promised in the selection of subjects for these shows. It is understood that educationals, scenics, comedies, patriotic pic-

tures, topical weeklies as well as certain dramas will be passed for presentation at these shows.

Mitchell explained in the house that it was recognized that there was much of an educational nature for children in moving pictures.—The Times, March 27, 1919.

SAYS SALOONS' FATE THREATENS MOVIES.

Chicago, Jan. 18.— Warning that movie picture houses may find the same fate as saloons, Timothy D. Hurley, chairman of the City Censorship Commission, urges film manufacturers to "show more inclination to co-operate with the regulations."

"Saloons would not submit to regulation," said Hurley. "Now look at 'em."—News-Bee, January 18, 1919.

EVENING RECREATION.

DO YOU KNOW THAT EACH WEEK IN TOLEDO

✤

75,000 persons under 20 years attend public picture shows, vaudeville and burlesque?

40,000 persons under 20 years visit public pool halls and bowling alleys?

20,000 persons under 20 years visit public and so-called "private" dances where the public is invited and where there is no supervision?

20,000 children under 18 years work to support themselves or family, and that as a relief from the dull and prosaic, the greater number are drawn into cheap commercialized amusement centers?

Less than 5,000 children under 18 years gather in our churches for evening recreation, and that we have no Neighborhood Recreation Centers or provision for Home Recreation?

✤ Numbers for attendance may not represent different individuals. Often the same person patronizes all the forms of amusement and attends more than once a week.

EXHIBIT XVI

WOULD RECONSTRUCT THE "MOVIE" WORLD.

United Artists' Corporation Outlines Methods to Be Adopted.

MORAL TONE OF FILMS TO BE PRIME FEATURE.

System of Distribution Scheduled for Complete Change.

(By Frederick J. Haskins.)

New York.—"Morality, Method and More Money" might well be the legend inscribed on the letterhead of the new United Artists' Corporation, which has attracted so much attention by obtaining the services of Wiliam Gibbs McAdoo as chief counsel, and the formation of which has caused so much discussion of conditions, business and artistic, in the great moving picture industry.

As explained in a former article, Mr. McAdoo has been retained by this new corporation in a merely advisory capacity, and chiefly for the sake of the confidence which his name will inspire in the public, and possibly in Wall Street. The executive head of the Pickford-Chaplin-Griffith-Fairbanks enterprise is Mr. Oscar A. Price. He is to be the leader in putting into effect the large plans of the "United Artists."

Mr. Price is an executive of varied experience. He used to run a weekly paper, a saw-mill and several other businesses in West Virginia, his native state. Later he came to Washington and was auditor of the interior department. Then Mr. McAdoo discovered him, set him the difficult task of straightening out the fiscal affairs of the bureau of engraving and printing, made him publicity director of the first and second Liberty Loans, and finally appointed him assistant director of railroads. It was natural that Mr. Price should follow his chief out of the government and into the movies, as president of the United Artists' Corporation.

Although he has not yet studied his new job in detail, Mr. Price has clear ideas as to what he is going to do for the movies. For one thing, he is going to make them "moral." He is against all pictures that could possibly be considered suggestive, or unfit in any way for the American family trade.

Mr. Price also believes that the motion picture industry has given too much time and attention to drama and not enough to education and news features. A publicity man and publisher himself, he is especially impressed by the great possibilities that are in the news-pictorial. He looks forward to the day when the public will see in pictures the news of the world almost as fast as it happens.

But the United Artists' Corporation has not been formed primarily for the purpose of moral and artistic reform. Its underlying motives are of

a business and financial nature. The four famous stars who have formed the corporation are dissatisfied with the way their pictures are being distributed, and they are going to do the distributing themselves.

The Paramount-Artcraft Company, which is the biggest single organization in moviedom, also produces pictures, but it is largely a distributing concern. According to Mr. Price the newly united stars object to the way in which this corporation is handling their products, chiefly on two counts. In the first place, he says, pictures are released to the exhibitors, not singly, but in groups. Thus the distributing agent will pool a Pickford picture with four or five other pictures, and in order to get the Pickford feature the exhibitor has to buy them all. This, according to Mr. Price and his associates, is most distasteful to the exhibitor, and tends to make him refuse the star picture because he does not want the others.

In the second place, according to Mr. Price, the Paramount-Artcraft Corporation plays up its own name at the expense of the names of the stars. Thus this corporation has recently conducted a great national magazine advertising campaign which had for its sole object to establish in the minds of the public the idea that Paramount-Artcraft pictures are superior, but which seldom are superior, but which of the stars which have given the corporation its fame.

Other well-posted persons say that the stars have yet another objection to certain methods of

distribution. It is stated that one of the great distributing agencies tried to make all of the exhibitors whom it serves sign a three-year, non-cancelable contract. This contract would have bound the exhibitor to show in his theatre for three years whatever the distributing corporation chose to send him, without the privilege of a whimper. The exhibitors refused to sign any such contract. The failure of the big distributing agency to put across its three-year contract plan is said to have shaken the confidence of the stars. They feared that such highhanded proposals would ultimately turn the exhibitors against big distributors and all their work—including the star pictures.

Thus the formation of the United Artists' Corporation is also a revolt against the attempt of big distributors to make the exhibitor accept whatever he chooses to offer. It is a bomb placed under the throne of the would-be motion picture czar. Whether it will blow him up or not remains to be seen.—The Blade, March 26, 1919.

UNCLE SAM IS MAKING MOTION-PICTURES ON A HUGE SCALE.

Subjects Include All Branches of Agriculture and Industry in a Nation-Wide Educational Campaign.

The pig, the cow and the potato have joined the ranks of "movie actors" and are being starred by no less a person than Uncle Sam, who is developing motion pictures on an ever increasing edu-

cational scale. The Department of Agriculture was the first of the federal departments to undertake the production of such pictures as a regular activity. Its films, reports Frederic J. Haskin, Washington correspondent of the Los Angeles Times, represent a great variety of subjects and all sections of the country, ranging in length from split reels of five hundred feet or less to an eight-reel Story of Cotton. Here are the subjects of some of the government thrillers:

Grazing Industry on the National Forests, National Forests as Recreation Grounds. What a Careless Hunter Can Do. The Work of a Forest Ranger, Tree Planting on the National Forests, Lumbering Yellow Pine in the Southwest, Lodgepole Pine for Railroad Ties, The Work of the Forest Products Laboratory, Lumbering Lodgepole Pine, Types of Horses Seen at the Washington Horse Show, Constructing Concrete and Wooden Hoop Silos, Government Poultry Farm, Wool from Sheep to Cloth, Lambs from Range to Market, Uncle Sam's Pig Club Work, Co-operative Berry Growing in the Pacific Northwest, Testing Rock to Determine its Value for Road Building, Road Tests with Traction Dynamometer, Cement and Concrete Tests, Gravel, Macadam, Concrete and Bituminous Macadam Road Construction, Congressional Seed Distribution, The Strawberry Industry in Kentucky, Bridge Grafting on Trees, Dust Explosions, Preventing Spread of the Gipsy and Brown-tail Moths and Drying Fruits and Vegetables in the Home.

Among the interesting subjects being filmed for use in the winter and spring campaigns are clean milk production, meeting farm labor problems in the eastern, middle and far western states; control of hog cholera, staged in Iowa; control of animal parasites, filmed in Texas and Washington; the story of wheat in the great wheat fields of the Pacific northwest; national forests as national playgrounds; forest fire fighting; logging timber for wooden ships and their construction and others already completed. Pictures on the handling of beef cattle, cordword production through improved cuttings in farm woodlands and pictures of prize dairy cattle raising throughout the United States are now in process of filming. The plan of the department provides for an output of about 1,000 feet of negative, or one reel a week, during the next six months. The department has its force of camera men and a well equipped laboratory in which, in addition to its own work, considerable film for other government agencies has been made. We read that the demand for educational films is always greater than the supply. In the system of distribution the one idea has been to reach the greatest number of people who can profit by the pictures. To this end there is being planned a new system of distribution whereby the films can be obtained at cost by the extension departments of state agricultural colleges and distributed by them through their respective states, the Department of Agriculture at Washington acting as source of supply and medium of exchange of reels between states.

EXHIBIT XVII

AN EXERCISE FOR ADVANCED SOCIAL STUDENTS.

A Questionnaire on Juvenile Standard for Motion Pictures.

Kindly give your careful consideration to each of the questions and prepare a written intelligent answer. They will form a basis for the selection of picture for children under 17.

It is understood that the emphasis in the selection of pictures for children, both those under 12 and those between 12 and 17 shall be placed on those themes and situations which are positive, helpful, constructive and inspiring. There is little need of statements of fundamental positions upon scenic, biographical, scientific, nature and industrial films. In the selection of amusing, dramatic and thrilling pictures, it is necessary that well-defined, sympathetic and comprehensive statements shall be formulated.

It is to be recognized that judgments will vary on individual pictures. This is inevitable because, for instance, of the swiftness of punishment, the repulsive nature of certain characters, the contrast presented, the lessons taught or the historic character of the acts, or persons involved.

It is important to distinguish, carefully, between pictures shown to children under 12 and boys and girls between 12 and 17. The mental outlook changes decidedly during the adolescent period.

None of these questions can be answered without consideration of possible exceptions. They have many individual qualifications which may modify decisions.

1. Are young people from 12 to 17 accustomed to re-picture in their minds details secondary to the main story presented in the film?
2. Is it necessary that the moral be pointed, that evil be punished and good rewarded in dramatic pictures?
3. Please express your judgment of the value of pictures showing children doing wrong and subsequently being punished as a means of impressing a lesson. Do they learn the lesson or just remember the exciting adventures?
4. What position should be taken about the manifestations of love and love-making in its various forms before and after marriage?
5. Are there times when the causes and effects of unwise, indiscreet and over-trustful love-making should be shown?
6. Are you committed to the policy of judging pictures for young people and children as a whole or in detail?
7. Can any rule be laid down refusing approval of pictures which play upon the weakness of any class or race?
8. Shall triangular and intricate problems of married life be shown under any conditions?
9. Shall crime and sex scenes which arouse unwholesome curiosity and stir the imagination

be shown, be entirely eliminated or cut at the beginning of the questionable action?

10. Should Juvenile actors be encouraged to take adult parts?
11. Shall pictures be shown which make light of family ties, belittling the sanctity of marriage, presenting the humorous or serious deceptions of husband and wife?
12. What do you think of the use of action in motion pictures to arouse unthinking fear as a motive to check evil?
13. What is your opinion about scenes and pictures dealing with the underworld, its inhabitants, resorts and life?
14. Are you satisfied that clean pictures depicting action such as adventure, excitement, thrill, the work of detectives, cowboys, Indians, etc., should be shown?
15. Have you any opinion about the portrayal of insane and feeble-minded persons?
16. What is your feeling about the presentation of scenes in which persons appear partially clothed, in tights, bathing suits, etc.?
17. Is it possible to lay down any absolute rules about the use of weapons by the individual for defense or offence? Please try to formulate a statement.

EXHIBIT XVIII.

SOCIAL HYGIENE LEGISLATION

(1917)

Forty-Four Legislatures During the year, forty-four legislatures passed social hygiene measures, and nearly three hundred bills (an average of seven per state) were introduced, of which over one hundred and sixty (or an average of about four per state) were enacted into law. Wisconsin led by introducing thirty-six bills, and New York came second with seventeen, but out of the seventeen submitted, the latter state passed only three. Wisconsin, however, passed fourteen. North Carolina and Oregon each passed ten out of twelve respectively.

Thirty-eight measures were introduced relating to commercialized vice. Thirty-one bills against sex offenses were also introduced. Thirty-six* bills referring to **amusements, pictures, literature and recreation were presented.**. Of these, eleven were for the purpose of regulating AMUSEMENT PLACES and DANCE HALLS, and for the establishment of community and recreation centers, and fifteen[b] prohibited IMMORAL and INDECENT SHOWS, MOTION PICTURES and OBSCENE LITERATURE.

Sixty-six bills were also presented for the control and spread of venereal disease. It is significant that modern legislation is characterized by the

principle of PREVENTION, rather than REPRESSION AND SEGREGATION, the original emphasis.

*For a detailed account of this legislation, see Social Hygiene Magazine, January, 1919.

b—Of these fifteen bills, seven were passed, and in the following states: Florida (1), Illinois (1), Kansas (1), Minnesota (2), Oregon (1), Vermont (1).

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